

Serban Nichifor

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(1998-2002)

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Durata: ~ 6'

In Memoriam Dr. Ermil Nichifor

Serban Nichifor
(1998)

LUX PERPETUA

Motto: "Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis..."

largo e imaterial (d. 30), sempre rubato, contemplativo

Handwritten musical score for Violoncello (Vlc.) and Piano (Pf.). The Vlc. part is in 4/4 time, key of G major, and features a melodic line with dynamics ranging from pp to ppp. The Pf. part is in 4/4 time, key of G major, and features a simple harmonic accompaniment. The score is marked with '81' and 'V'.

(8↑) Sempre Largo (d.n 30)

Vlc.

piu mp

(non arpeggiando!)

pp

P

Pf.

sempre PP fluido, estatico (quasi coro lontano) - + 1/2 Ped. l.v.

Jé - sus, Jé - sus Chri - ste, Chri - ste

[illegible]

↑ sempre lontano e rubato, quasi improvvisando ↑ (11)

(x2) pp poco a poco animando → (d. n. 40) →

Handwritten musical score for "L'Allegretto" by Beethoven. The score is written on two staves. The top staff contains a melodic line with various ornaments (trills, mordents, grace notes) and dynamic markings like "mp". The bottom staff contains a bass line with chords and a tempo change instruction: "P (d.n 46) sempre animando - - - - -> (d.n 52)". The tempo change is indicated by a large arrow pointing from the first tempo to the second.

Adágio (d. n 58) - sempre p. 2 p. 2 animando

Vlc.

mf

mp

Pf

The image shows a handwritten musical score for Violin (Vlc.) and Piano (Pf). The Violin part is written on a single staff with a treble clef, featuring a melodic line with various note values and rests, including a long note with a fermata. The Piano part is written on two staves, both with treble clefs, featuring a dense texture of chords and arpeggiated figures. The score includes dynamic markings such as 'mf' (mezzo-forte) and 'mp' (mezzo-piano), and a 'P' (piano) marking with an arrow. There are also some handwritten annotations like '(x4)' and '14'.

Appassionato (d. n. 66) sempre animando

sub. allargando

Handwritten musical score for three staves:

- Vlc.** (Violoncello): Treble clef, 4/4 time. Notes: F2 (half), G2 (quarter), A2 (quarter), B2 (quarter), C3 (half). Fingering: 1, 2, 3, 4, 5. Dynamics: *f*. Rehearsal mark 21.
- Pf.** (Piano): Treble clef, 4/4 time. Notes: F2 (half), G2 (quarter), A2 (quarter), B2 (quarter), C3 (half). Fingering: 1, 2, 3, 4, 5. Dynamics: *mf*. Rehearsal mark 21.
- Handwritten notes:** "21" and "mf" are written above the piano staff.

Molto Tranquillo (♩ = ♩ n 52)
mp

Handwritten musical score for Vlc. and Pf. (Piano). The score is written on four staves. The first staff is for Vlc. (Violoncello) and the second staff is for Pf. (Piano). The tempo is marked *And.te*. The key signature is one flat (B-flat). The time signature is 3/4. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and performance instructions like *con vibrato* and *in rilievo, con nostalgia*. The score is divided into measures by bar lines.

Handwritten musical score for Violoncello (Vlc.) and Piano (Pf.).

Vlc. (Violoncello): The part is written in bass clef. It begins with a mezzo-forte (*mp*) dynamic and a crescendo hairpin. The melody consists of half notes and quarter notes, ending with a piano (*p*) dynamic. A circled number (31) is written below the staff.

Pf. (Piano): The part is written in treble and bass staves. It begins with a mezzo-forte (*mf*) dynamic and a crescendo hairpin. The right hand plays a series of eighth notes with accents, while the left hand plays a series of half notes. A section is marked *poco a poco allargando* (ritardando). The piece concludes with a mezzo-piano (*mp*) dynamic. The time signature is 9/4.

Pf. 

Lento (d.n 48)

poco a poco a llargando. ---

p misterioso - quasi Segno

Vlc. *p misterioso - quasi Segno*

Pf. *molto espressivo*

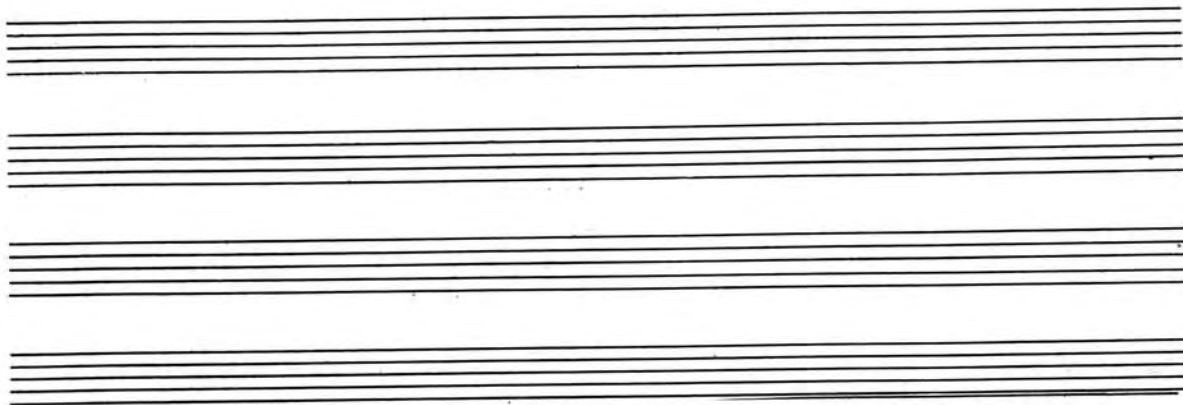
Più Lento (d.n 44)

Vlc. *mp dolente*

Pf. *p*

Vlc. *pp* *sempre poco a poco a llargando*

Pf. *ppp* *poco a poco crescendo*



Largo, sognando (dw 40) *sempre allargando*

Vlc. *ppp* *glissando* *p. a p. perdendosi*

Pf. *mp quasi Campane* *(non arpeggiando)* *p* *poco*

Sub. *(81)* *Con Grazia, quasi Valzer lontano (dw 62)*

Pizz. *quasi Arpa*

Vlc. *p* *poco vibrato, con dolcezza* *(51)*

Pf. *p* *poco in rilievo, con malinconia (non arpeggiando)*

Vlc. *p*

Pf. *p* *(non arpeggiando)*

Vlc. *p* *più*

Pf. *p* *sempre arpeggiando*

Handwritten musical score for Violoncello (Vlc.) and Piano (Pf.) in G major, Op. 10, No. 3 by Frédéric Chopin. The score is divided into three systems, each with a Violoncello and Piano part. The first system is marked "Largo, Quasi Senza Tempo (improvvisando)" and "sempre allargando". The second system is marked "Lento" and "sempre allargando". The third system is marked "Lento" and "sempre allargando". The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, mp, f, ff). The score is signed "Scriba N. 10" and "Bucuresti, 18-22-11-1998".

Pizz. quasi Arpa - sul pont vibr. (51) simile

61 PP eco

allargando

arco ad lib.

gliss. armonico (71)

p a p.

perdendosi

Durata: ~ 6'20"

In memoriam Dr. Emil Nidifor
LUX PERPETUA

S. Subon Nidifor

Motto: "Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis..."

Largo (♩ = 70) sempre immateriale, rubato, contemplativo

Viol. I: *d'al niente* *poco pp* *(sempre vibrato)* *ppp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Viol. II: ① *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Vcl. B: *g* *(un3)* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Vcl. G: *(un3)* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Cb.: *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

molto espressivo *(Lento)*

Viol. I: *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Viol. II: *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Vcl. B: *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Vcl. G: *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Cb.: *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

sempre poco a poco animando

Viol. I: *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Viol. II: *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Vcl. B: *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Vcl. G: *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Cb.: *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

sempre poco a poco animando

Viol. I: *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Viol. II: *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Vcl. B: *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Vcl. G: *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

Cb.: *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile* *pp* *div.* *simile*

(d. 52) *Molto Tranquillo* (d. 52)

(unus.)

Handwritten musical score for the first section, *Molto Tranquillo* (d. 52). The score is written for a full orchestra and includes parts for Violini I, Violini II, Violoncello, Contrabbasso, and a solo Violini I. The tempo is marked *Molto Tranquillo*. The key signature is one sharp (F#). The time signature is 3/4. The score features various musical notations including dynamics (mp, mf, p, f), articulation (accents, staccato), and phrasing. The first system includes a solo Violini I part marked (31). The second system includes a solo Violini I part marked (32). The third system includes a solo Violini I part marked (33). The fourth system includes a solo Violini I part marked (34). The fifth system includes a solo Violini I part marked (35). The sixth system includes a solo Violini I part marked (36). The seventh system includes a solo Violini I part marked (37). The eighth system includes a solo Violini I part marked (38). The ninth system includes a solo Violini I part marked (39). The tenth system includes a solo Violini I part marked (40). The eleventh system includes a solo Violini I part marked (41). The twelfth system includes a solo Violini I part marked (42). The thirteenth system includes a solo Violini I part marked (43). The fourteenth system includes a solo Violini I part marked (44). The fifteenth system includes a solo Violini I part marked (45). The sixteenth system includes a solo Violini I part marked (46). The seventeenth system includes a solo Violini I part marked (47). The eighteenth system includes a solo Violini I part marked (48). The nineteenth system includes a solo Violini I part marked (49). The twentieth system includes a solo Violini I part marked (50). The score concludes with a double bar line.

Quasi Valzer lento (d. 68)

Handwritten musical score for the second section, *Quasi Valzer lento* (d. 68). The score is written for a full orchestra and includes parts for Violini I, Violini II, Violoncello, Contrabbasso, and a solo Violini I. The tempo is marked *Quasi Valzer lento*. The key signature is one sharp (F#). The time signature is 3/4. The score features various musical notations including dynamics (mf, f, p, f), articulation (accents, staccato), and phrasing. The first system includes a solo Violini I part marked (51). The second system includes a solo Violini I part marked (52). The third system includes a solo Violini I part marked (53). The fourth system includes a solo Violini I part marked (54). The fifth system includes a solo Violini I part marked (55). The sixth system includes a solo Violini I part marked (56). The seventh system includes a solo Violini I part marked (57). The eighth system includes a solo Violini I part marked (58). The ninth system includes a solo Violini I part marked (59). The tenth system includes a solo Violini I part marked (60). The eleventh system includes a solo Violini I part marked (61). The twelfth system includes a solo Violini I part marked (62). The thirteenth system includes a solo Violini I part marked (63). The fourteenth system includes a solo Violini I part marked (64). The fifteenth system includes a solo Violini I part marked (65). The sixteenth system includes a solo Violini I part marked (66). The seventeenth system includes a solo Violini I part marked (67). The eighteenth system includes a solo Violini I part marked (68). The nineteenth system includes a solo Violini I part marked (69). The twentieth system includes a solo Violini I part marked (70). The score concludes with a double bar line.

Sub. A Tempo, con grazia, sempre lontano (♩=68)

Handwritten musical score for the first system, measures 49-54. The score is for five staves: Violini I, Violini II, Violoncello (Vle), Violoncello (Vlc), and Contrabbasso (Cb). The key signature is one sharp (F#). The tempo is marked "Sub. A Tempo, con grazia, sempre lontano (♩=68)". The first staff (Violini I) has a circled "Pizz" (pizzicato) marking at measure 49. The second staff (Violini II) has a circled "Pizz" and the instruction "leggerissimo" written above it. The third staff (Vle) has a circled "Pizz" and "unis." (unison) written below it. The fourth staff (Vlc) has a circled "Pizz" and "p" (piano) written below it. The fifth staff (Cb) has a circled "Pizz" and "p" written below it. The measures contain various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

Handwritten musical score for the second system, measures 55-60. The score continues for the same five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings, maintaining the same key signature and tempo.

Handwritten musical score for the third system, measures 61-66. The score continues for the same five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings, maintaining the same key signature and tempo.

Handwritten musical score for the fourth system, measures 67-71. The score continues for the same five staves. The tempo is marked "Largo (♩=56), sempre allargando." The first staff (Violini I) has a circled "Arco" (arco) marking at measure 67. The second staff (Violini II) has a circled "Arco" and "poco rfe" (poco rinforzo) written below it. The third staff (Vle) has a circled "Arco" and "poco rfe" written below it. The fourth staff (Vlc) has a circled "Arco" and "poco rfe" written below it. The fifth staff (Cb) has a circled "Arco" and "poco rfe" written below it. The measures contain various musical notations including notes, rests, and dynamic markings, with a final "pp" (pianissimo) marking at the end of the system.

2. Internationalen Kompositionswettbewerb SCHEIDMAYER

Kategorie I b (Celesta + Stimme mit textbezug)

Serban Nichifor

M U S I C A C A E L E S T I S

Aria über ein Thema von Wolfgang Amadeus Mozart,

für Sopran (oder Tenor) und Celesta

Text: Jesus Sirach 39,33-35

"Die Werke Gottes allesamt sind gut, unde alles, was man
braucht, gibt er zur rechten Zeit.

Man sage nicht: "Das eine ist schlechter als das andere",
denn alles ist zu seiner Zeit von Wert.

So jubelt denn von ganzem Herzen, und preist den Namen
des Allheiligen."

Motto:

"Das Leben war doch so schön !"

(W. A. Mozart, 7. September 1791)

Dauer: ca 6'40"

Dauer: ~6'40"

MUSICA CAELESTIS

Serban Nichifor

Aria über ein Thema von Wolfgang Amadeus Mozart

Text: Jesus Sirach 39,33-35

Motto: "Das Leben war doch so schön!"
W.A. Mozart, 7. September 1791Soprano
(ossia Tenore)

Celesta

largo e lontano (♩ ~ 46), *quasi sognando*

molto rubato

PP contemplativo

P

mp

P

Ped. * *Ped.* * *Ped.*

8↑

poco a poco allargando

PP

P

PP

** Ped.* * ** Ped.*

Sub. Grazioso (♩ ~ 52)

[W.A. Mozart: "Zauberflöte", Akt I. Finale]

PP semplice, ingenuo

PPP immaterialo

** Ped.* * ** Ped.*

11

15↑

(15↑)

(8↑)

** Ped.* * ** Ped.* * ** Ped.* *

- 1 -

S. 

Cel. 

S. 

Cel. 

S. 

Cel. 

S. 

Cel. 

poco a poco allargando
Dolce (no 58) cantabile
Die Wer-ke Got-tes
al-le-samt sind gut, und al-les, was man braucht, gibt er zur rech-ten

(Loco)
sempre PP fluido
poco

*Ped. * Ped. * Ped. **
*Ped. * Ped. * Ped. **
*Ped. * Ped. * Ped. **
*Ped. * Ped. * Ped. **

(8↑)
(15↑)
(15↑)
(8↑)
(8↑)
(15↑)
(31)

mp
P
pp

- 2 -

Handwritten musical score for Soprano (S.) and Cello (Cel.) parts, featuring vocal lines and piano accompaniment. The score is written in G major (one sharp) and includes various performance markings.

First System:

- Soprano:** "Zeit, — gibt er zur rech-ten Zeit. — Hal-le-lu — ja, Hal-le-
- Cello:** Accompaniment with "Ped." (pedal) markings.

Second System:

- Soprano:** "lu — ja, Hal-le-lu — ja — Hal-le-lu — Hal-le-
- Cello:** Accompaniment with "Ped." markings and a "mp" (mezzo-piano) dynamic marking.

Third System:

- Soprano:** "lu — ja, — Hal — le-lu — ja. —" (8↑) *allarg. poco a poco*
- Cello:** Accompaniment with "Ped." markings and a "pp con grazia" (pianissimo with grace) marking.

Fourth System:

- Soprano:** (8↑) — — — — —
- Cello:** Accompaniment with "Ped." markings.

Performance Markings:

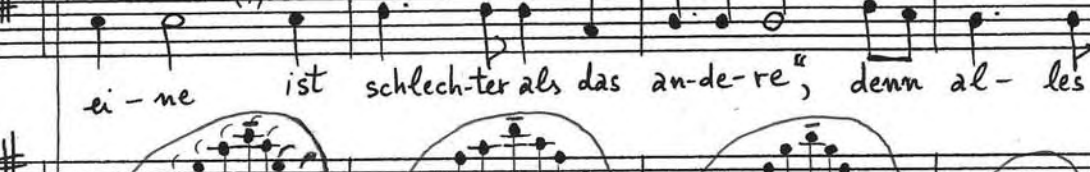
- Tempo:** *mp poco a poco incalzando* (first system), *A Tempo* (third system).
- Articulation:** *allarg. poco a poco* (third system).
- Style:** *pp con grazia* (third system).
- Rehearsal/Section Markers:** (41), (8↑), (8↑), (8↑).

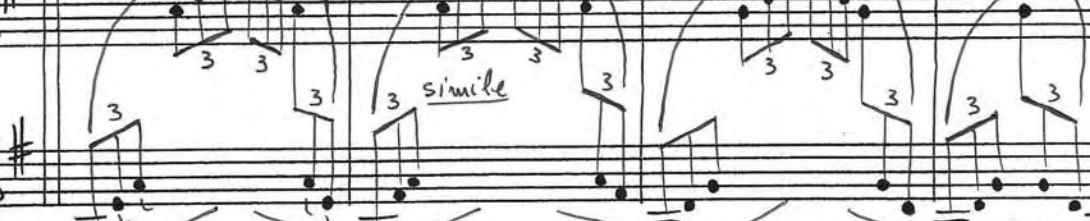
poco a poco rall.

51

Sub. Andante ($\text{♩} \approx 64$)

S. 

S. 
ei-ne ist schlech-ter als das an-de-re', denn al-les ist zu

Cel. 
Ped. * Ped. * Ped. * Ped. *

S. 

sei - ner Zeit, zu sei - ner Zeit von Wert. - Hal - le - lu - ja, Hal - le -

Cel. 

Ped. *mp* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Handwritten musical score for three parts: S. (Soprano), Cel. (Cello), and Ped. (Pedal). The score is in G major (one sharp) and 3/4 time. The Soprano part begins with a circled measure number 61. The lyrics "lu - ja, Hal - le lu - ja." are written under the Soprano staff. The Cello and Pedal parts feature complex rhythmic patterns, including triplets and sixteenth notes. The Pedal part includes markings for "Ped." and asterisks. The score concludes with a 4-measure rest for the Pedal part.

poco a poco ritardando

S. *f* *So*

8↑

Cel.

Ped. 3 3 * *Ped.* 3 3 * *Ped.* 3 3 * *Ped.* 3 3 * *Ped.* 3 3

Sub. Moderato (♩ 84)

S. ju - belt denn, so ju - belt denn von - gän - zem, gän - zem

Cel. *sub. mf* *risoluto*

* *Ped.* *

S. 71

(8↑) Her - zen, und - preist, und preist den Na - men des All-

Cel.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

S. *mf*

hei - li - gen. Hal - le - lu - ja, Hal - le -

8↑ 8↑

Cel. *mf* *con brio*

Ped. * *Ped.* * *Ped.* * *Ped.* *

S. *lu* ja, Hal-le-lu *3*

Cel. *6* *6* *6* *6* *6* *6* *6* *6*

S. *mf* ja. und preist, und preist den Na-men *(81) f*

Cel. *ben marcato* *rfz* *rfz*

S. *ben f* des All-hei-li

Cel. *(l.v.) poco a poco allargando* *f* *mf*

S. *mf* *molto*

Cel. *gen. Tempo I (♩=46) (81)* *P con delicatezza*

Ped. ** Ped.* ** Ped.* ** Ped.*

Handwritten musical score for 'Ave Maria' by Schubert, featuring Soprano (S.) and Cello (Cel.) parts. The score includes various performance markings and annotations:

- Tempo/Character:** *p dolce, misterioso* (piano, sweet, mysterious) and *poco* (a little).
- Measure Numbers:** (81), (91), (151).
- Performance Markings:**
 - Ped.* (Pedal) and ** Ped.* (Pedal).
 - Hal* (Halte/Stop).
 - le-lu-ja.* (Lullia).
 - poco a poco calando* (gradually becoming softer).
 - (longa)* (long note).
- Handwritten Notes:**
 - Handwritten 'A' above the Soprano staff at measure 81.
 - Handwritten 'A' below the Soprano staff at measure 91.
 - Handwritten '151' in a circle above the Cello staff at measure 151.

Suban Nichols
Bukarest, 8-XII-1998

Serban NICHIFOR
(1998)

" O R A C I O N

POR

BEATO JOSEMARÍA ESCRIVÁ DE BALAGUER "

per Soprano, Violoncello e Pianoforte

Durata: ca 7'



Beato Josemaría Escrivá de Balaguer
Fundador del Opus Dei

ORACION

Oh Dios, que concediste al Beato Josemaría, sacerdote, gracias innumerables, escogiéndole como instrumento fidelísimo para fundar el Opus Dei, camino de santificación en el trabajo profesional y en el cumplimiento de los deberes ordinarios del cristiano: haz que yo sepa también convertir todos los momentos y circunstancias de mi vida en ocasión de amarte, y de servir con alegría y con sencillez a la Iglesia, al Romano Pontífice y a las almas, iluminando los caminos de la tierra con la luminaria de la fe y del amor; dignate otorgar la canonización del Beato Josemaría, y concédeme por su intercesión el favor que te pido... (pídase). Así sea.

Padrenuestro, Avemaría, Gloria.

El Beato Josemaría Escrivá de Balaguer nació en Barbastro (España) el 9 de enero de 1902. Fue ordenado sacerdote en Zaragoza el 28 de marzo de 1925.

El 2 de octubre de 1928, en Madrid, fundó por inspiración divina el Opus Dei, que ha abierto a los fieles un nuevo camino de santificación en medio del mundo, a través del ejercicio del trabajo profesional ordinario y en el cumplimiento de los propios deberes personales, familiares y sociales, siendo así fermento de intensa vida cristiana en todos los ambientes. El 14 de febrero de 1930, el Beato Josemaría Escrivá entendió, con la gracia de Dios, que el Opus Dei debía desarrollar su apostolado también entre las mujeres; y el 14 de febrero de 1943 fundó la Sociedad Sacerdotal de la Santa Cruz, inseparablemente unida al Opus Dei. El Opus Dei fue aprobado definitivamente por la Santa Sede el 16 de junio de 1950; y el 28 de noviembre de 1982 fue erigido como Prelatura personal, que era la forma jurídica deseada y prevista por el Beato Josemaría Escrivá.

Con oración y penitencia constantes, con el ejercicio heroico de todas las virtudes, con amorosa dedicación e infatigable solicitud por todas las almas, y con una continua e incondicionada entrega a la Voluntad de Dios, impulsó y guió la expansión del Opus Dei por todo el mundo. Cuando rindió su alma a Dios, el Opus Dei estaba ya extendido en los cinco continentes, y contaba con más de 60.000 miembros de 80 nacionalidades, al servicio de la Iglesia con el mismo espíritu de plena unión y veneración al Papa y a los Obispos, que vivió siempre el Beato Josemaría Escrivá.

La Santa Misa era la raíz y el centro de su vida interior. El fondo sentido de su filiación divina, mantenido en una continua presencia de Dios Uno y Trino, le movía a buscar en todo la más completa identificación con Jesucristo, a tener una tierna y fuerte devoción a la Virgen Santísima y a San José, a un trato habitual y confiado con los Santos Angeles Custodios, y a ser sembrador de paz y alegría por todos los caminos de la tierra.

Había ofrecido su vida, repetidas veces, por la Iglesia y por el Romano Pontífice. El Señor acogió ese ofrecimiento, y entregó santamente su alma a Dios, en Roma, el 26 de junio de 1975, en su habitación de trabajo.

Su cuerpo reposa en la Iglesia Prelaticia de Santa María de la Paz -viale Bruno Buozzi 75, Roma-, continuamente acompañado por la oración y por el agradecimiento de sus hijas e hijos, y de incontables personas que se han acercado a Dios, atraídas por el ejemplo y las enseñanzas del Fundador del Opus Dei. Su causa de canonización fue introducida en Roma el 19 de febrero de 1981. El Santo Padre Juan Pablo II declaró el 9 de abril de 1990 la heroicidad de sus virtudes cristianas y, el 6 de julio de 1991, decretó el carácter milagroso de una curación atribuida a su intercesión. El Fundador del Opus Dei ha sido beatificado por S.S. Juan Pablo II en Roma, el 17 de mayo de 1992.

Se ruega a quienes obtengan gracias, por intercesión del Beato Josemaría Escrivá, que las comuniquen a la Vicepostulación del Opus Dei en España (calle Diego de León, 14, 28006 Madrid).

Con censura eclesiástica del Vicariato de Roma.

Le bienheureux Josemaría Escrivá de Balaguer est né à Barbastro, en Espagne, le 9 janvier 1902. Il a reçu l'ordination sacerdotale à Saragosse, le 28 mars 1925.

Le 2 octobre 1928 il fonde, à Madrid, par inspiration divine, l'Opus Dei, qui a ouvert aux fidèles un nouveau chemin de sanctification au milieu du monde à travers l'exercice du travail professionnel ordinaire et dans l'accomplissement des devoirs personnels, familiaux et sociaux, constituant ainsi un ferment d'intense vie chrétienne dans tous les milieux. Le 14 février 1930, le bienheureux Josemaría Escrivá comprend, avec la grâce de Dieu, que l'Opus Dei doit également réaliser un apostolat parmi les femmes; et le 14 février 1943, il fonde la Société Sacerdotale de la Sainte Croix, inséparablement unie à l'Opus Dei. L'Opus Dei reçoit l'approbation définitive du Saint-Siège le 16 juin 1950; il est érigé le 28 novembre 1982 en prélatrice personnelle, forme juridique désirée et prévue par le bienheureux Josemaría Escrivá.

Grâce à une vie de prière et de pénitence constantes, à l'exercice exemplaire de toutes les vertus, à son dévouement plein d'amour et à son infatigable sollicitude pour toutes les âmes, s'en remettant constamment et sans condition à la volonté de Dieu, le Fondateur a poussé et guidé l'expansion de l'Opus Dei dans le monde entier. Lorsqu'il rendit l'âme à Dieu, l'Opus Dei s'étendait déjà aux cinq continents et comprenait plus de 60 000 membres de 80 nationalités, au service de l'Eglise, dans le même esprit de pleine union et de vénération envers le Pape et les évêques que le bienheureux Josemaría Escrivá a toujours vécu.

La Sainte Messe constituait la racine et le centre de sa vie intérieure. Le sentiment profond de sa filiation divine, maintenu dans une continuelle présence de Dieu, Un et Trine, l'incitait à rechercher à tout moment l'identification la plus complète à Jésus-Christ, à nourrir une dévotion tendre et ferme envers la Très Sainte Vierge et envers saint Joseph, à entretenir un dialogue habituel et plein de confiance avec les saints Anges Gardiens, et à semer la paix et la joie sur tous les chemins de la terre.

Maintes fois, Mgr Escrivá avait offert sa vie pour l'Eglise et pour le Souverain Pontife. Le Seigneur accepta cette offrande et le Père rendit saintement son âme à Dieu, le 26 juin 1975, à Rome, dans son bureau.

Son corps repose dans l'église prélatrice de Sainte Marie de la Paix — Viale Bruno Buozzi 75, à Rome — constamment accompagné de la prière et de la reconnaissance de ses filles et de ses fils, et d'innombrables personnes qui se sont approchées de Dieu, attirées par l'exemple et l'enseignement du Fondateur de l'Opus Dei. Sa cause de canonisation a été introduite à Rome le 19 février 1981. Le 9 avril 1990, le Saint-Père Jean-Paul II a déclaré le caractère héroïque de ses vertus chrétiennes et, le 6 juillet 1991, il a décrété le caractère miraculeux d'une guérison attribuée à son intercession. Le Fondateur de l'Opus Dei a été béatifié par Sa Sainteté Jean-Paul II à Rome, le 17 mai 1992.

Nous serions reconnaissants à toute personne ayant obtenu des grâces par l'intercession du bienheureux Josemaría Escrivá d'en faire part à la Vice-Postulation de l'Opus Dei en Belgique, avenue de la Floride 112 - 1180 Bruxelles.

Imprimé avec la censure ecclésiastique du Vicariat de Rome.

Fericitul Josemaría Escrivá de Balaguer s-a născut la Barbastro în Spania, la 9 ianuarie 1902. Primește hirotonirea sacerdotală la Saragosa, pe data de 28 martie, 1925.

Sub inspirație divină, la 2 octombrie 1928, el fondează la Madrid Opus Dei care a deschis credincioșilor un nou drum de sfințenie în mijlocul lumii paralel cu munca profesională obișnuită și cu îndeplinirea datoriei zilnice, familiale și sociale, constituind astfel un ferment de viață creștină intensă în toate mediile. La 14 februarie 1930, Fericitul Josemaría Escrivá înțelege prin harul lui Dumnezeu că Opus Dei trebuie să realizeze apostolatul și printre femei. La 14 februarie 1943, fondează Societatea Sacerdotală a Sfintei Cruci, indispensabil legată de Opus Dei.

Opus Dei primește aprobarea definitivă de la Sfântul Scaun la 16 iunie 1950; la 28 noiembrie 1982 devine prelatură personală, formă juridică donită și prevăzută de Fericitul Josemaría Escrivá.

Stăruind într-o viață de rugăciune și de penitență, în practicarea exemplară a tuturor virtuților, a iubirii sale devotate și a răvinei sale neobosite față de toate suferințele împlinind neîncetat și întru totul voința lui Dumnezeu, Fericitul Josemaría Escrivá a făcut ca Opus Dei să se răspândească în toată lumea.

Atunci când Fondatorul și-a încredințat sufletul lui Dumnezeu, Opus Dei exista în cinci continente, numărând mai mult de 60.000 de membri, de 80 de naționalități în serviciul Bisericii, în același spirit de deplină comuniune și venerație față de Papa și de episcopi, în care a trăit mereu Fericitul slujitor al lui Dumnezeu Josemaría Escrivá.

Sfânta Liturghie a constituit rădăcina și centrul vieții sale interioare. Sentimentul profund al filiației sale divine, menținut prin prezența continuă a lui Dumnezeu, Unul în Trei, îl îndeamnă spre a căuta în orice moment să se identifice cu Isus Cristos, să nutrească o căldură și neclintită afecțiune față de Sfânta Fecioară și de Sfântul Iosif, să întrețină un dialog permanent și plin de încredere cu Sfinții Îngeri Păzitori și să semene pacea și bucuria pe toată întinderea pământului.

De mai multe ori Fericitul Josemaría și-a oferit viața pentru Biserica și pentru Suveranul Pontif. Domnul a primit această jertfă și preotul și-a dăruit sufletul sfințit lui Dumnezeu, la 26 iunie 1975, la Roma, în biroul său.

Trupul lui se odihnește în biserica prelației Opus Dei Sfânta Maria a Păcii — Viale Bruno Buozzi 75, Roma — însoțit mereu de rugăciunea și de recunoștința fiicelor și a fiilor săi spirituali și a nenumăratelor persoane care s-au apropiat de Dumnezeu, atrase de exemplul și de învățătura Fondatorului lui Opus Dei.

Cauza canonizării sale a fost introdusă la Roma la 19 februarie 1981. Sfântul Părinte Ioan Paul II a proclamat la 9 aprilie 1990, caracterul eroic al virtuților sale creștine și a recunoscut prin decretul din 6. VII. 1991 minunea unei vindecări atribuită intervenției sale. Sfântul Părinte Papa Ioan Paul II a aprobat beatificarea fondatorului Opus Dei și trecerea lui în rândurile Fericitilor Bisericii la data de 17. 5. 1992 la Roma. Am fi recunoscători tuturor persoanelor care au primit harul prin mijlocirea Fericitului Josemaría, dacă vor face cunoscut acest lucru la Opus Dei; Austria, A-1040 Wien, Favoritenstr. 24/10.

Cu aprobarea Vicariatului de la Roma.

Durata: ~7'

ORACION

Serban Nichifor
(1998)

por
BEATO JOSEMARÍA ESCRIVÁ DE BALAGUER

Estatico, Misterioso, Sempre Lontano e Rubato (♩ ~ 80)

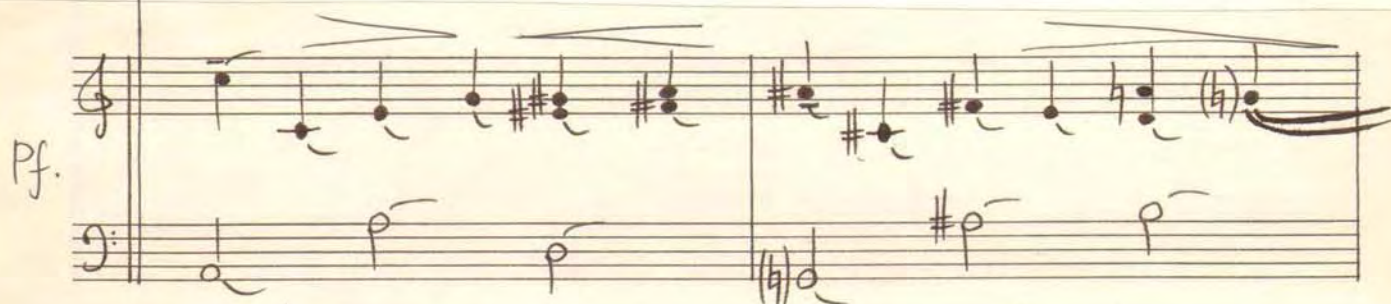
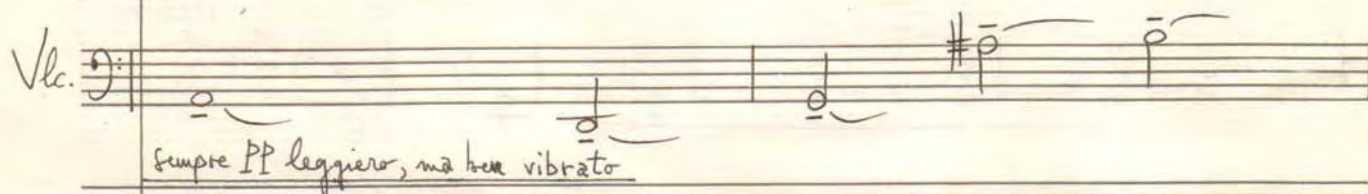
Handwritten musical score for Soprano, Violoncello, and Piano. The Soprano part is mostly rests. The Violoncello part features a melodic line with notes like *d'al niente*, *PP*, *sempre immateriale*, *quasi Arpa*, and *sempre Ped. l.v.*. The Piano part includes *PP dolce* and *poco* markings. The section ends with a double bar line and a *poco a poco allargando* instruction.

Andante cantabile (♩ ~ 66)

Soprano part with lyrics: *Oh Dios, que con-ce-di-ste al Bea-to Jo-se-ma-ri-a, sa-cer-*. The tempo is marked *P molto espressivo*.

Violoncello part starting at measure 11. It includes markings for *(Arco)*, *PP+*, *leggero*, *Pizz (con m.s.)*, and *Pizz. con m.d. ben vibrato*.

Piano part starting at measure 11. It includes the marking *sempre PP dolce e fluido (quasi Arpa)*.



S. *De - i, O - pus De - i,*

Vlc. *(l.v.)*

Pf.

S. *ca-mi-no de san-ti-fi-ca-ción en el tra-ba-jo pro-fe-sio-*

Vlc. *Arco* *ppp immaterialo* *poco gl.* *ppp*

Pf. *P sempre dolce e fluide*

S. *mal y en el cum-pli-mien-to de los de-be res,*

(21)

Vlc. *siempre PPP inmaterialo*

poco gliss.

pin P molto

Pf.

(21)

S. *de, de los de-be-res or-di-na-rios del cris-*

(2)

Vlc. *PPP*

poco gl.

P

P

Pf.

poco a poco allargando

S. *tie - no, - cris - tia no:*

Vlc. *poco gliss.* *PPP* *poco* *PP* *(non tremolo)* *perdendosi*

Pf. *mf* *molto*

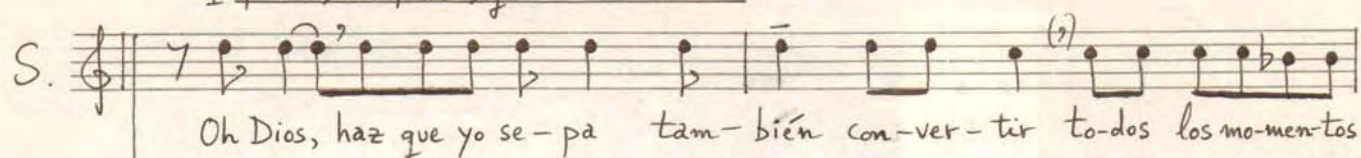
Estatico (♩ ≈ 42)

S.

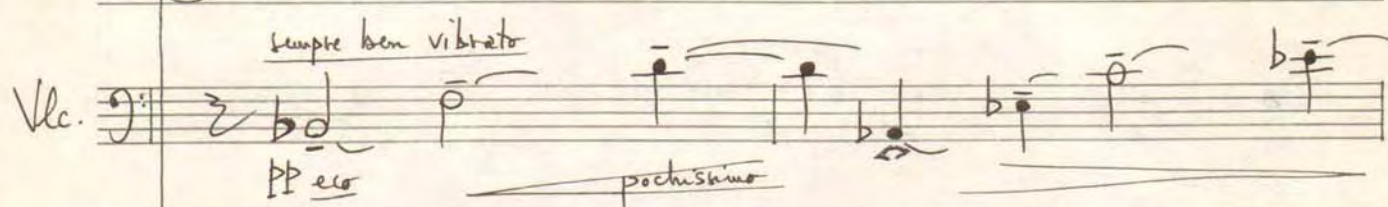
Vlc. *quasi Chitarra* *molto espressivo* *Pizz.* *Pbm vibrato* *mp* *p* *mp* *più*

Pf. *2 PP semplice*

mp pioso, semplice, quasi recitando

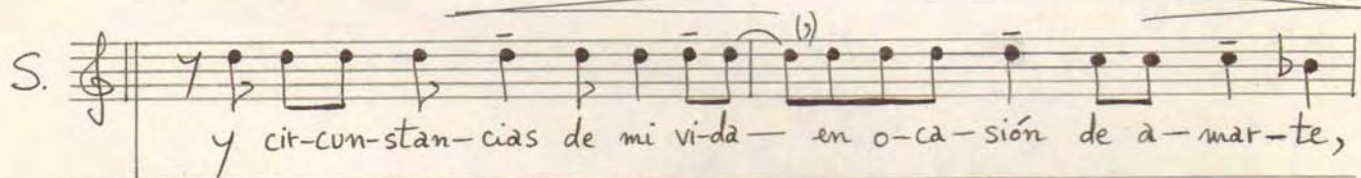
S. 

(31)


Vlc. 

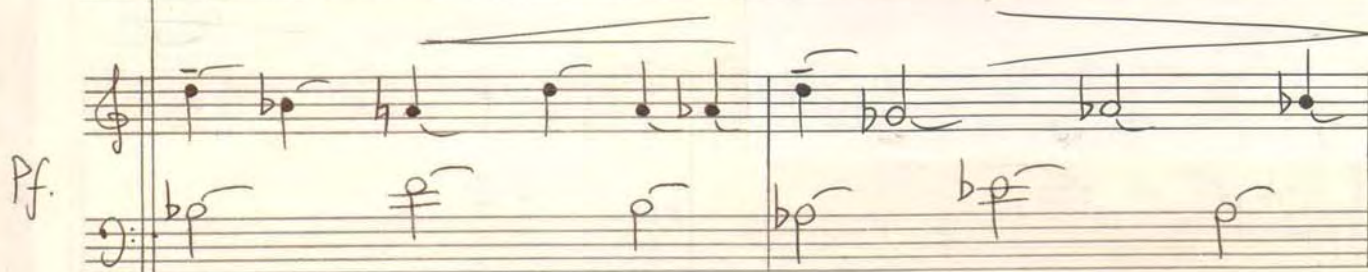
(31)

Pf. 

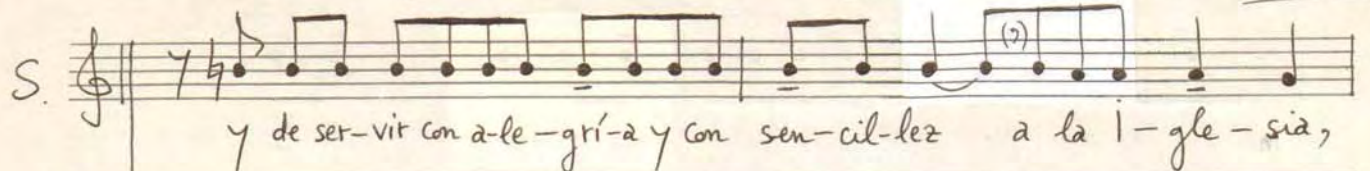
S. 

poco allarg.

Vlc. 

Pf. 

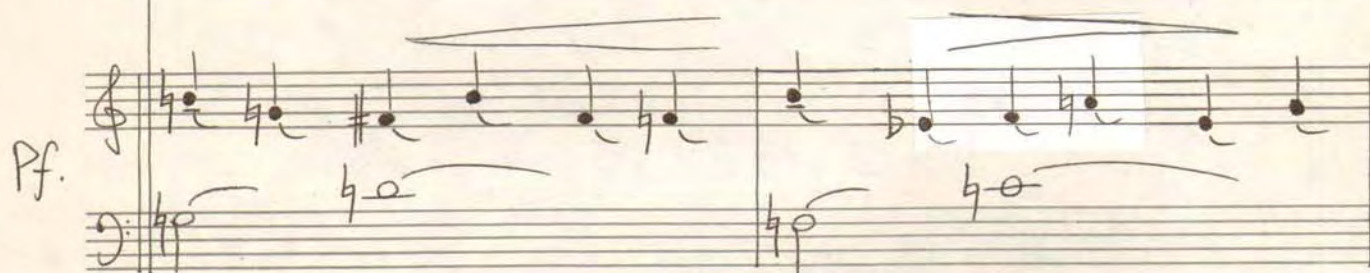
a tempo (d = 42)

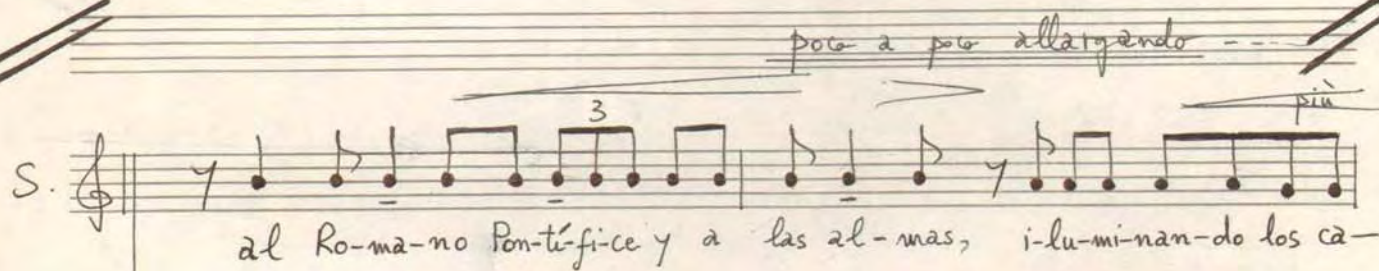
S. 

y de ser-vir con a-le-grí-a y con sen-cil-lez a la í-gle-sia,

Vlc. 

sempre ben vibrato

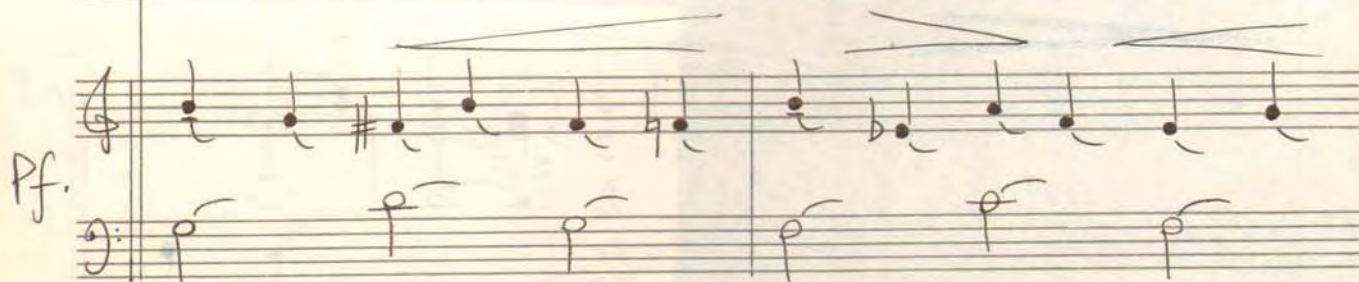
Pf. 

S. 

al Ro-ma-no Pon-tí-fi-ce y a las al-mas, i-lu-mi-nan-do los ca-

Vlc. 

più

Pf. 

più

Ben Sostenuto (♩ = 40)

sempre poco a poco allargando - - -

S. *mf* *b* mi-nos de la tier-ra con la lu-mi-na-ria de la fe

Vlc. *b* *mp vibrato, poco in rilievo*

Pf. *mp quasi Campane*

sempre poco a poco allargando - - -

S. *p* y del a-mor;

Vlc. *b* *(41)*

Pf. *(41)*

Senza Rigore, Quasi Incanto (♩ = 46)

molto espressivo

S. *mp* *mf*
 dí-gna-te o-tor-gar la ca-no-ni-za-ción del Bea-to Jo-se-ma-rí-

Vlc. *Arco poco sul ponticello*
mp *molto* *pp* *p* *pp* *piu*

Pf. *mp* *pp lontano* *p*
sempre Ped. l.v. →

S. *f* *mp* *(3/4) mf* *(5/4) mp* *(2/4)* *(3/4)*
 a, — Jo-se-ma-rí-a, — y con-cé-de-me por su in-ter-

Vlc. *mp* *p* *mp* *molto* *pp* *poco* *pp*

Pf. *mf dolce* *pp lontano*
sempre Ped. l.v. →

molto allargando --

S. $\left(\frac{3}{4}\right) mf$ $\left(\frac{4}{4}\right) mp$ $\left(\frac{2}{4}\right)$ $\left(\frac{8}{4}\right)$ $\left(\frac{5}{4}\right)$
sion el fa-vor que te pi-do A-sí

(51)

Vlc. $\left(\frac{3}{4}\right)$ $\left(\frac{4}{4}\right)$ $\left(\frac{2}{4}\right)$ $\left(\frac{8}{4}\right)$ $\left(\frac{5}{4}\right)$
mp molto poco mp PP poco P

(51)

$\left(\frac{3}{4}\right)$ $\left(\frac{4}{4}\right)$ (l.v.) $\left(\frac{2}{4}\right) PP$ $\left(\frac{8}{4}\right)$ $\left(\frac{5}{4}\right) PP$
(l.v.) (l.v.) (l.v.)
(sempre mp Ped. l.v.)

Sub. Estático, Misterioso, sempre molto rubato (div 44)

S. $\left(\frac{3}{2}\right) mp$ P perdurando
sea

Vlc. $\left(\frac{3}{2}\right)$ $\left(\frac{2}{2}\right)$ $\left(\frac{4}{4}\right)$ $\left(\frac{8}{4}\right)$
al ord. PP dolce poco poco

lontano
PP poco

Pf. $\left(\frac{4}{2}\right)$ $\left(\frac{4}{4}\right)$ $\left(\frac{8}{4}\right)$
mp profundo PP poco marcato P
poco marcato (l.v.)

- 10 -

poco a poco allargando

S. 61

Vlc. 61 *gliss. lento*

Pf. 81 *poco marcato*

pp *poco* *p* *pp* *poco* *p*

*(sempre allargando)**(♩ 50)*

S. *gl. lento* *(arco ad lib.)*

Vlc. *leggerissimo* *ppp sempre ben vibrato* *pp* *(non tremolo)*

Pf. 81 *pp lontano* *pp poco in rilievo* *pp lontano* *pp*

pp *leggero* *(l.v.)* *(l.v.)* *(l.v.)* *(l.v.)* *(l.v.)*

Quasi Senza Tempo

S. *PP lontano* *poco* *P* *perdendosi* *(longa)*
Oh — Dios...

(71)

Vlc. *(arco ad lib.)* *PPP sempre ben vibrato* *perdendosi* *PP dolce* *(l.v.)* *(longa)*
Pizz. + *perdendosi (naturalmente)*

Pf. *(l.v.)* *PPP* *perdendosi (naturalmente)* *(l.v.)* *(longa)*
PPP lontano *perdendosi (naturalmente)* *(l.v.)* *(longa)*
PP *perdendosi (naturalmente)*

Emmanuel Nicheur; Brouant, 14-11-1998

(271)

OSNABRÜCKER JUGENDCHOR/VOCALENSEMBLE "CANTOS"

Hinter dem Ellenberg 1

49170 HAGEN

KOMPOSITIONSPREIS "350 JAHRE WESTFÄLISCHER FRIEDE"

- OSNABRÜCK 1648-1998 -

Serban NichiFOR

P S A L M 1 0 3

per due cori antifonici (8 Stimmen)

Dauer: ~ 10'

= Osnabrücker Jugendchor/Vocalensemble CANTOS-Hinter dem Ellenberg 1, 49170 Hagen =

Kompositionspreis «350 Jahre Westfälischer Friede»-Osnabrück 1648-1998

Dauer: ~ 8-10 Minuten

Meiner Vater gewidmet

Serban NICHIFOR
(1998)

PSALM 103

per due cori antifonici (8 Stimmen)*

[Text: Johann GRAMANN (1487-1541); Melodie: 15. Jahrh./geistlich bei Hans KUGELMANN (1495-1542)-153

I.) Lontano, largo, poco rubato (♩. n. 4/6)

*) Coro A + Coro B = 8 Stimmen!
(NB → verstärken - ad lib.)



poco a poco allargando

Coro α
S. A. T. B.
Coro β
S. A. T. B.

(S)hold, sein Güte ist hoch er-ha-ben ob den, die fürchten ihn; so fern der Ost vom A-bend, ist unsre Sünd da -
mp f so fern der Ost vom A-bend, ist unsre Sünd da -
so fern der Ost vom A-bend, ist unsre Sünd da -

76/185

Tempo allargando - III) Maestoso (♩ = 86), sempre poco rubato

73 3) Wie sie ein Mann er-bar-met, so tut der Herr uns
3) Wie sie ein Mann er-bar-met, ob so tut der Herr uns
hin. 3) Wie (in 6) sie ein Mann er-bar-met ob sei-ner jun-gen Kind-lein Klein,
hin. 3) Wie (in 6) ob sei-ner jun-gen Kind-lein Klein,
hin. 3) Wie (in 6) ob sei-ner jun-gen Kind-lein Klein,
ob sei-ner jun-gen Kind-lein Klein,

77 Ar-men, wenn wir ihn Kindlich fürchten rein. ein bald ver-welkt Ge-
ein bald ver-welkt Ge-
Ar-men, wenn wir ihn Kindlich fürchten rein. Er kennt das arm Ge-mäch-te und weiß, wir sind nur Staub, bald ver-welkt-
Er kennt arm Ge-mäch-te und weiß, wir sind nur Staub, nur Staub,

87 schlech-te, ein Blum und fallend Laub: der Wind nur drü-ber we-het, so ist es nim-mer da, al-so
nim-mer da, nim-mer da, al-so
Geschlech-te, ein Blum und fallend, fallend Laub; der Wind nur drü-ber we-het, so ist es nim-mer da, al-so
al-so der Mensch ver-

poco a poco allargando - IV) Solenne (♩ = 60)

95 4) Die Gottes-gnad al-lei-ne steht fest und bleibt in E-wig-keit -
ge-het, sein End das ist ihm nah. 4) Die Gott Gottes-gnad al-lei-ne steht fest und bleibt in E-wig-keit -
ge-vergehet, sein End das ist ihm nah. 4) Die Gott steht fest und bleibt in E-wig-keit bei

102 die steht in sei-ner Furcht be-rei-^{my dolce}te, die sei-nen Bund be-hal-ten. Er herrscht im Him-mel-reich. ^{meno acc. arg.} Ihr

S. A. Coro 2 T. B. S. A. Coro 3 T. B.

sei-ner lie-ben Gmei-ne, die steht in sei-ner Furcht be-rei-^Ate, Er herrscht im Him-mel-reich. ^{f Ihr}

sei-ner lie-ben Gmei-ne, die steht in sei-ner Furcht be-rei-^Ate. ^{auf dolce}

Grandioso (♩=50), quasi campane (ben marcato) poco a poco animando

110 star-ken Engel, wal-tet seins Lobs und dient zu-gleich — dem gro-ßen Herrn zu Eh-ren und treibt sein heiligs Wort! — Mein

S. A. Coro 2 T. B. S. A. Coro 3 T. B.

Hal- lu- ja, Hal- lu- ja, Hal- lu- ja, Hal- lu- ja, Hal- lu- ja, Mein

star-ken Engel, wal-tet seins Lobs und dient zu-gleich — dem gro-ßen Herrn zu Eh-ren und treibt sein heiligs Wort! — Mein

star-ken Engel, wal-tet seins Lobs und dient zu-gleich — dem gro-ßen Herrn zu Eh-ren und treibt sein heiligs Wort! — Mein

le- le- le-lu-ja, le- le- le-lu-ja, Hal-le- Halle- Halle-lu-ja, Hal-le-lu-ja, Hal-le-lu-ja, Mein

Pesante (♩=70) poco animando — sub. allargando molto

118 Seel soll auch ver-meh-ren sein Lob an al-lem, Lob an al-lem, Lob an al-lem, Lob an al-lem Ort.

S. A. Coro 2 T. B. S. A. Coro 3 T. B.

Seel soll auch ver-meh-ren sein Lob an al-lem, Lob an al-lem, Lob an al-lem, Lob an al-lem Ort. A — men.

Seel soll auch ver-meh-ren sein Lob an al-lem, Lob an al-lem, Lob an al-lem, Lob an al-lem Ort. A — men.

Seel soll auch ver-meh-ren sein Lob an al-lem, Lob an al-lem, Lob an al-lem, Lob an al-lem Ort. A — men.

[] = ad lib.

Psalm 103

Nun lob, mein Seel, den Her-ren, was in
Sein Wohl-tat tut er meh-ren, ver-giß
mirist, den Na-men sein. Hat dir dein Sünd ver-
esnicht, o Her-ze mein.)
ge-ben und heilt dein Schwach-heit groß, er-
rett' dein ar-mes Le-ben, nimmt dich in sei-nen
Schoß, mit rei-chem Trost be-schüt-tet, ver-
jüngt, dem Ad-ler gleich; der Herr schafft Recht,
be-hü-tet, die leidn in sei-nem Reich.

2 Er hat uns wissen lassen / sein herrlich Recht und sein Gericht, / dazu sein Güt ohn Maßen, / es mangelt an Erbarmung nicht; / sein Zorn läßt er wohl fahren, / straft nicht nach unsrer Schuld, / die Gnad tut er nicht sparen, / den Schwachen ist er hold; / sein Güt ist hoch erhaben / ob den', die fürchten ihn; / so fern der Ost vom Abend, / ist unsre Sünd dahin.

3 Wie sich ein Mann erbarmet / ob seiner jungen Kindlein klein, / so tut der Herr uns Armen, / wenn wir ihn kindlich fürchten rein. / Er kennt das arm Gemächte / und weiß, wir sind nur Staub; / ein bald verwelkt Geschlechte, / ein Blum und fallend Laub: / der Wind nur drüber wehet, / so ist es nimmer da, / also der Mensch vergehet, / sein End das ist ihm nah.

4 Die Gottesgnad alleine / steht fest und bleibt in Ewigkeit / bei seiner lieben Gmeine, / die steht in seiner Furcht bereit, / die seinen Bund behalten. / Er herrscht im Himmelreich. / Ihr starken Engel, waltet / seins Lobs und dient zugleich / dem großen Herrn zu Ehren / und treibt sein heiligs Wort! / Mein Seel soll auch vermehren / sein Lob an allem Ort.

Text: Johann Gramann 1487-1541
Mel.: 15. Jahrh. / geistlich bei Hans Kugelmann 1530

A la memoire de mon très cher Pere
Dr. ERMIL NICHIFOR

Serban Nichifor
(24-26-11-1998)

Durée: ~ 6'

RECORDARE, JESU PIE

pour chœur à voix mixtes

Texte latin:

"Recordare Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die."

Missa pro Defunctis
("Libet Usualis")

Pioso, Contemplativo (♩=60) - Sempre Molto Rubato

ppp *lontano* pp *semplice*

S. 3 Je su Re cor-

A. 2

T.

B.

CORO

Poco Più Animato (♩=66)

p 11 p

S. da re, Je su pi e, Re cor da re,

A. A bo

T.

B.

Sempre Più Animato (♩=78)

mp mp mf dolce

S. Je su pi e, Quod sum cau sa tu ae

A. A bo A mp mf dolce

T. (A -)

B.

Estatico - 2x Poco Più Mosso

poco a poco allargando... (1x-♩=60; 2x-♩=66)

molto 21 p

S. vi ae Ne me per das il la di je

A. A bo A pp

T. (A -)

B.

Molto Cantabile (♩ = 54)

1 Solo

mp

S. (A-) Je-su pi-e, Je-su pi-e, Je-su pi-e, Je-su pi-e

A. (A-) *p* bo bo bo bo

T. (A-) *A* bo bo bo bo

B. *p* bo bo bo bo

Patetico (♩ = 60)

Tutti (div.)

mf (31) Re - cor - da - re, *f* (unis.) Je - su pi - e, *f* Quod sum cau - sa

A. *mf* bo bo bo bo *f* Quod sum cau - sa

T. *mf* *A* bo bo bo bo *f* Quod sum cau - sa

B. *mf* bo bo bo bo *f* Quod sum cau - sa

mf *A* *f* Quod sum cau - sa

poco a poco accelerando →

(♩ = 90) sub. allargando

Andantino (♩ = 70)

ff (unis.) *molto*

S. tu - ae vi - ae, *molto*

A. tu - ae vi - ae, *molto*

T. tu - ae vi - ae, *molto*

B. tu - ae vi - ae, *molto*

Solo *lento* *poco vibrato*

Je - su

Molto Cantabile (♩ = 54)

poco allargando

mp

S. Ne me per - das il - la di - e

A. *mp* Je - su, Je - su, Je - su, Je - su *p* pi - e

T. *mp* Je - su, Je - su, Je - su, Je - su

B. *mp* Je - su, Je - su, Je - su, Je - su

(Tutti) *mp* Je - su, Je - su, Je - su, Je - su

1 solo

l'altri

Sub. Andante Cantabile
(♩ = 64)

poco allarg. -- Adagio (♩ = 56)

51 (Unis.)

S. *Je su, Je su, Je-su pi-e, Je-su pi-e*
(1 Solo tacet)

A. *Je su, Je su, Je-su pi-e, Je-su pi-e*

T. *Je su, Je su, Je-su pi-e, Je-su pi-e*

B. *Je su, Je su, Je-su pi-e, Je-su pi-e*

Je-su pi-e, Je-su pi-e,

sempre allargando --

S. *Je su, Je su, Je*

A. *Je su, Je su, Je*

T. *Je su, Je su, Je*

B. *Je su, Je su, Je*

sempre allarg.

Lento (♩ = 46)

61

1 Solo

71

G. P.

S. *Je su*

A. *Je su*

T. *Je su*

B. *Je su*

Dolcissimo -- ma sempre patetico (♩ = 60)

poco a poco precipitando --

Tutti

71

S. *Re cor da re, Je su pi-e, Re cor da re,*

A. *Re cor da re, Je su pi-e, Re cor da re,*

T. *Re cor da re, Je su pi-e, Re cor da re,*

B. *Re cor da re, Je su pi-e, Re cor da re,*

sempre precipitando - - - - (♩ 90) - - - - - (♩ 180)

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The lyrics are: "Je - su pi - e, Re - cor - da - re, Re - cor - da - re". The score includes dynamic markings: *mp*, *mf*, *f*, and *possibile fff*. There are also crescendo and decrescendo hairpins.

Sub. Lontano (♩ 90)

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The lyrics are: "Je - su pi". The score includes a "1 Solo" marking for the Soprano and "Tutti" for the others. There are also "G.P." (Grand Pause) markings for the Alto and Tenor parts.

poco a poco allargando - - **Andantino (♩ 72)** *sempre allarg.* - - -

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The lyrics are: "e - lontano Je - su, Je - su, Je - su, Je - su pi e,". The score includes a "poco" marking and a "pp (respiration individuelle)" marking.

(♩ 66) *sempre allarg.* - - - **Adagio (♩ 56)** *sempre allargando* - - -

Handwritten musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices. The lyrics are: "Je - su pi e". The score includes a "91" marking, a "(resp. ind.)" marking, and a "ppp immaterialo" marking. There are also "poco a poco perdendosi" markings.

Serban Nichifor

"ET SIGNUM MAGNUM..."

für

Schlagzeug und Orgel

(Partitur und Schlagzeug Solo

Dauer: ~ 8'

"ET SIGNUM MAGNUM..."

Serban NICHIFOR

für Schlagzeug und Orgel

Registrierung

- *) - III. Manual (m.d.): 23. (Sal. 8'); 24. (Vox c. 8');
 26. (Rfl. 4'); Tremulant
 - II. Manual (m.s.): 13. (Gemsh. 8'); 15. (Rfl. 4')
 - Ped.: 35. (Sb. 16'); 38. (Pm. 8'); 39. (Chb. 4')

Motto:

"Und es erschien ein großes Zeichen am Himmel..."
 (Offenbarung 12,1)

Largo (♩ 40)

Percussion

Organo

(Ped.)

Perc.

Org.

Perc.

Org.

Perc.

Org.

Modulo autonomo (Seiten 3-6)

α (Start)

Lento "panarmonios Kosmos syntaxis"

pp

sempre pp tranquillo e legato

Dolce, sempre poco in rilievo

I **)

II poco a poco animando - - - - ->

*) - Die Registeranweisungen sind wahlfrei.

- 1 -

**) - α, I, II, III, IV, V = Synchronisation Schlagzeug/Orgel

Perc. *Adagio* (♩=50) - sempre lontano, poi a poco animando

Org. *pp sempre*
pp leggero
sempre poco in rilievo

Perc. *Larghetto* (♩=56) sempre poco a poco animando **III** **)

Org. *pp sempre*
pp sempre
p sempre

Perc. *Andante* (♩=66) sempre poco a poco animando

Org. *pp sempre*
pp sempre
p sempre

Perc. *Sostenuto* (♩=76) sempre poco a poco affrettando

Org. *pp p.p. cresc. (+W.)*
pp p.p. cresc. (+W.)
p.p. cresc.

Perc. **IV** **) *Sub. Lontano, quasi senza tempo* (♩=40) *poco a poco rall.*

Org. *sub. pp tranquillo e legato*

sub. p dolce sempre poco in rilievo

*) - I. Manual: 1. (Hg. 8'); 3. (Pr. 4'); 4. (Tje. 4'); 5. (Dbl. 2'); Tremulant - 2 - **) - Synchronisation Schlagzeug / Orgel.
- II. Manual: + 11. (Pr. 8'); 14. (Oct. 4'); Ped.: + 34. (Pr. 16')

Handwritten musical score for 'L' and 'M' parts. The score includes various dynamics and articulations:

- M. 81:** *ff* *giocoso* *sub. mp* *molto*
- M. 91:** *sfz* *(2.v.)* *sub. pp*
- M. 101:** *sub. ff*
- M. 111:** *sub. ff*
- L. 121:** *sub. p* *ritmico* *2.v.*
- L. 131:** *G.P.*
- L. 141:** *G.P.*
- L. 151:** *G.P.*
- L. 161:** *G.P.*
- L. 171:** *G.P.* *ritmico* *sempre ritmico*

P.  (181)

M. 

P.  (191)


M. 

P. 

M. 

P.  (201)

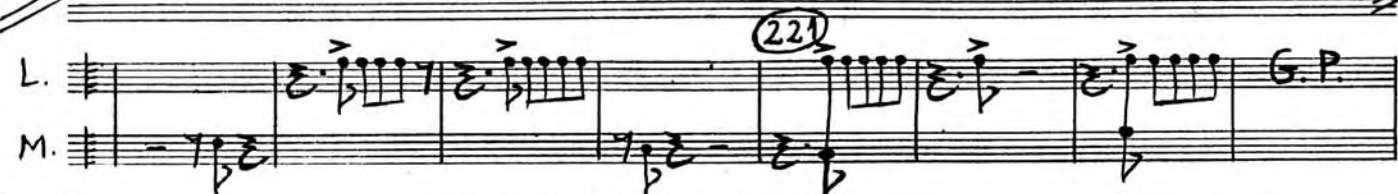
M. 

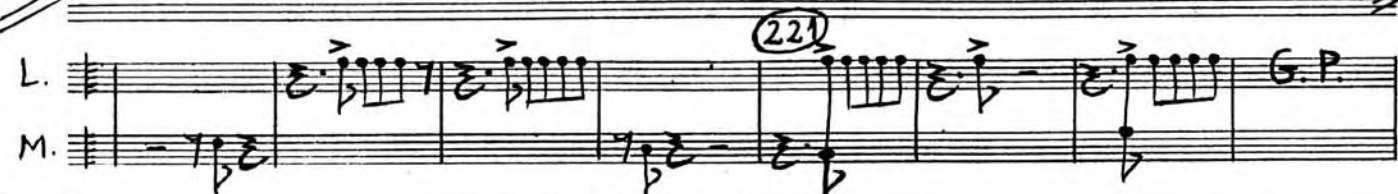
L.  (211)

P. 

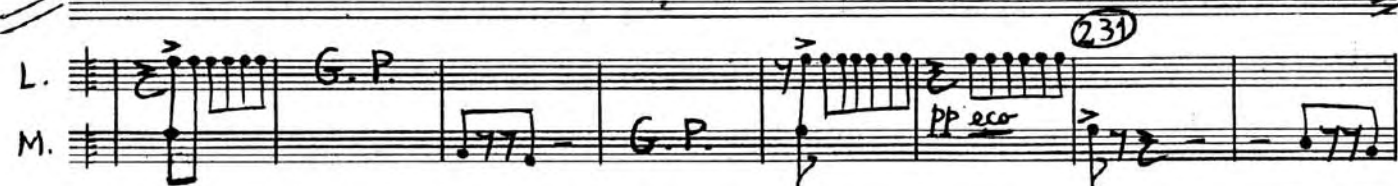
M.  (l.v.)

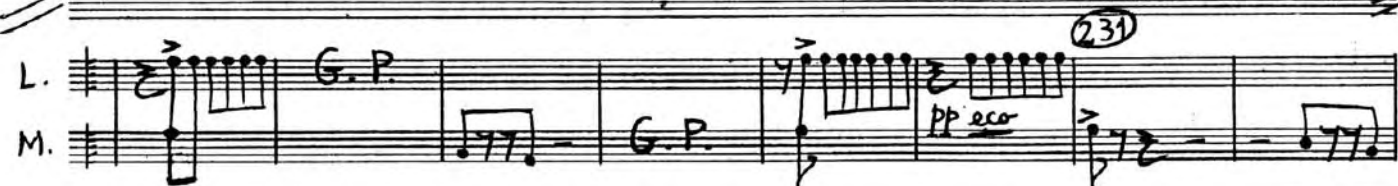
sempre P ritmico

L.  (221)

M. 

G.P.

L.  (231)

M. 

G.P.

pp eco

L. 

M. 

G.P.

L.  (241)

M. 

G.P.

poco a poco perdendosi ----

(251) IV

L.

P.

M.

sub. ff ben marcata

perdendosi l.v.

(261)

L.

P.

(271)

L.

P.

L.

P.

M.

(281) poco a poco affrettando

L.

P.

M.

(sempre affrettando)

(291)

L.

P.

M.

(sempre affrettando)

(301)

L.

P.

M.

Sub. Grave (♩ 60) poco a poco accelerando

molto
Deciso
(♩ 120)

L.

P.

M.

d'al niente

possibile

ff

G.P. (secco)

Vox (ad lib.)

Ω
(STOP)
(N° 12")

Serban Nichifor

**HERR, Gott Zebaoth
(Psalm 84: 1,5,9,10,12)**

Arbeitsstelle für Gottesdienst und Kirchenmusik

Ev.-luth. Landeskirche
Hannovers



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Herrn
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Hannover, 27.10.99

Sehr geehrter Herr Dr. Nichifor,

Sie haben einen Beitrag zu unserem Kompositionswettbewerb „Neue Musik für die Kirche“ eingereicht. Die Jury hat nach langen und ausführlichen Begutachtungen der zahlreich eingegangenen Beiträge ihre Arbeit nun abgeschlossen. Insgesamt wurden in der Kategorie A (Ein neues Lied für die Gemeinde) ein zweiter und zwei dritte Preise vergeben. In der Kategorie B gab es einen zweiten und einen dritten Preis.

Ihr Beitrag gelangte in die Endauswahl, konnte jedoch leider nicht prämiert werden.

Wir danken Ihnen für Ihre Mitarbeit und wünschen Ihnen für Ihre weitere kompositorische Arbeit alles Gute.

Für heute beste Grüße,

Ihre

Gisela Klapproth - Sekretariat

Dauer: ~ 10'

HERR, Gott Zebaoth

(Psalm 84:1,5,9,10,12)

Serban Nichifor

A largo (♩ ~ 54), sempre tranquillo e dolce (quasi Wiegenlied)

poco rall.

Soprano Solo 3

Tenore Solo 38

Coro S. A. 4

Coro T. B. 4

Percussione (ad lib.) 3 Piatti

Chitarra Bassa Elettrica (ad lib.)

Pianoforte Elettrico (ossia Synthesizer)

Organo

(Ped.)

pp leggero

pp

sempre pp

poco rubato

molto dolce

poco

P leggero

[quasi Gittit]

* Ped. * Ped. * Ped. * Ped. *

Organo

(Ped.)

S. solo mp molto cantabile

T. solo 38

Coro S. A.

Coro T. B.

lieb-lich sind mir dei-ne Woh-nun-gen, HERR Ze-ba-oth! Wie

Wie

A Tempo (♩ ~ 54)

Perc. Glockenspiel

Ct. B. 11

mp dolce

Pf. simile (l.v.)

Org.

Org.

S. solo
T. solo
Coro S. A.
T. B.
Perc. (Glock.)
Ct. B.
Pf.
Org.

lieb-lich sind mir dei-ne Woh-nun-gen, HERR, HERR-ze-ba-oth!

lieb-lich sind mir dei-ne Woh-nun-gen, HERR, HERR-ze-ba-oth!

(21) *mp dolce*

p poco

p poco

3 Piatti

S. solo
T. solo
Coro S. A.
T. B.
Perc.
Ct. B.
Pf.
Org.

HERR, Gott Ze-ba-oth, hö-re mein Ge-bet;

HERR, Gott Ze-ba-oth, hö-re mein Ge-bet;

(3 Piatti) *p dolce*

mp *p dolce* *simile* *poco*

mp *p*

M. (x III. M.)

M. (x III. M.)

sempre Plegatissimo e dolce

(31)

Handwritten musical score for a church service, featuring a choir and instrumental accompaniment. The score is written on ten staves, with the following parts and instruments indicated:

- S. solo** (Soprano solo)
- T. solo** (Tenor solo)
- S. A.** (Soprano Alto)
- Coro** (Chorus)
- T. B.** (Tenor Bass)
- Perc.** (Percussion)
- Ct. B.** (Cello/Bass)
- Pf.** (Piano)
- Org.** (Organ)

The lyrics, written below the vocal staves, are:

HERR, Gott, ver-nimm es, Gott, — Gott, Gott ya — Kobs! — Gott

The score includes various musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *molto*. The tempo is marked *mod. rall.* (moderately rallentando) at the top right. The key signature is one flat (B-flat major or D minor).

Sub. Larghetto (♩ 60), sempre tranquillo e dolce

mf molto cantabile

S. solo Wohl de-nen, die in dei-nem Hau-se woh-nen;

mf molto cantabile

T. solo Wohl de-nen, die, die in dei-nem Hau-se woh-nen;

S. A.

Coro

T. B.

Perc. (Glock.)

Ct. B.

mp

simile

poco

Pf.

Org.

mf

S. solo *mf* Wohl, wohl de-nen, die lo-ben dich im-mer-dar.

T. solo *mf* Wohl, wohl de-nen, Wohl de-nen lo-ben dich im-mer dar.

Coro S. A. T. B.

Perc. *mf* *3 Piatti*

Ct. B. *mf* *51*

Pf. *mf* *mp* *poco*

Org.

S. solo

T. solo *mf* HERR, Gott Ze-ba-oth, hö-re mein Ge-bet;

Coro S. A. T. B. *mf espressivo* *poco* HERR, Gott Ze-ba-oth, hö-re mein Ge-bet;

Perc. *(3 Piatti)* *mp dolce* *61* *mp* *poco* *simile* *poco*

Ct. B. *mf* *mp dolce* *simile* *poco*

Pf. *mf* *mp* *poco*

Org. *II. M.* *scmpre mp legatissimo e dolce*

- 4 -

Handwritten musical score for a choral and instrumental piece. The score is written on ten staves. The first two staves are for Soprano (S. solo) and Tenor (T. solo) voices. The next two staves are for Soprano (S.) and Alto (A.) voices. The next two staves are for Tenor (T.) and Bass (B.) voices. The next two staves are for Percussion (Perc.) and Cello/Bass (Ct. B.). The final two staves are for Piano (Pf.) and Organ (Org.). The music is in 4/4 time and G major. The lyrics are: "Gott, Gott, unser Schild, schau doch; sich doch an das Antlitz deines Gesalbten!". The score includes various musical notations such as notes, rests, dynamics (mf, f), and articulation marks. A circled number "81" is written in the Percussion staff. The Organ part is mostly silent, with a few notes at the end.

Handwritten musical score for the hymn "Herr, Gott Ze-ba-oth, hö-re mein Ge-bet;". The score is written for a variety of instruments and voices, including Soprano Solo (S. solo), Tenor Solo (T. solo), Soprano/Alto/Chorus (S. A. Coro), Tenor/Bass (T. B.), Percussion (Perc.), Cello/Bass (Ct. B.), Piano (Pf.), and Organ (Org.). The lyrics are written above the vocal parts. The music is in G major and 4/4 time. Dynamics include *f*, *mf*, and *p*. The organ part features a "simile" marking. The score is handwritten on aged paper.

poco animando ————— *poco rall.*

ben f

S. solo
T. solo
S. A.
Coro
T. B.
Perc.
Ct. B.
Pf.
Org.

HERR, Gott, ver-nimm es, Gott, — Gott, — Hal-le-lu-ja, Hal-le-lu-ja!

Gott, — ja-Kobs! Gott, — Hal-le-lu-ja!

HERR, Gott, ver-nimm es, Gott, — Gott, — Hal-le-lu-ja!

(3PH) *mf* *poco* *101* *piu*

f *mf* *piu*

f *mf* *piu*

f *mf* *piu*

f *mf* *piu*

Sub. Allegro (♩=126), quasi Walzer

ben f espressivo

S. solo
T. solo
S. A.
Coro
T. B.
Perc.
Ct. B.
Pf.
Org.

lu-ja! Hal-le-lu-ja, Hal-le-lu-ja!

lu-ja! Hal-le-lu-ja, Hal-le-lu-ja!

ben f espressivo *unis.* *(S+A)* Hal-le-lu-ja! *Hal-le*

ben f espressivo *unis.* *(T+B)* Hal-le-lu-ja! *Hal-le*

f *mf sempre* *211*

f ritmico *Simile*

f ritmico

Handwritten musical score for the first system, featuring vocal soloists, choir, and instrumental accompaniment.

Vocal Soloists: S. solo and T. solo parts with lyrics "Hal-le-lu-jä!". Dynamics include *f* (forte).

Choir: S. A. and T. B. parts. Includes markings for *uniss.* (unison).

Instrumental: Perc. (Percussion), Ct. B. (Cello/Bass), Pf. (Piano), and Org. (Organ). The piano and organ parts are marked *f sempre* (forte sempre).

Handwritten musical score for the second system, continuing the vocal and instrumental parts.

Vocal Soloists: S. solo and T. solo parts with lyrics "Hal-le-lu-jä, Hal-le-lu-jä!". Dynamics include *f* (forte).

Choir: S. A. and T. B. parts. Includes markings for *div.* (divisi).

Instrumental: Perc. (Percussion), Ct. B. (Cello/Bass), Pf. (Piano), and Org. (Organ). The piano and organ parts are marked *f* (forte). A circled number "121" is present in the Perc. part.

(Ln 162)

poco a poco precipitando

sempre poco a poco crescendo

S. solo
lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja!

T. solo
lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja!

S. A.
Coro
lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja!

T. B.
lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja, Hal - le - lu - ja!

Perc.
(3 P.H.) f mf 131 f mf

Ct. B.

Pf.
sempre poco a poco crescendo
in rilievo
I.M.
sempre poco a poco crescendo
poco a poco precipitando
I.M.

Org.

(0.54) sample precipitando.

Sostenuto (♩ = 64)

Handwritten musical score for "Der Hölle Rache kocht über mich" by Franz Schubert. The score is for a full orchestra and a vocal ensemble. It includes parts for Soprano Solo (S. solo), Tenor Solo (T. solo), Soprano/Alto/Coro (S. A. Coro), Tenor/Bass (T. B.), Percussion (Perc.), and Cello/Bass (Ct. B.). The music is in 4/4 time, marked "in 1". The vocal parts have lyrics in German: "leu, Hal-le-lu-jä, Hal-le-lu-jä, Hal-le-lu-jä, Hal-le-lu-jä!". The orchestration includes strings, woodwinds, brass, and percussion. The score is handwritten on aged paper with various performance markings like "ff", "fff", "ben marcato", and "Walze".

poco a poco allargando ----- *Tempo I - Adagio (♩ 54), sempre tranquillo e dolce*
poco rall.

S. solo 3 4 (in 8) 3

T. solo 2 *ben fff* 2 *sub. P* 4

Coro S. A. *lu* *ja* *HERR, Gott!*
T. B. *lu* *ja* *HERR, Gott!*

Perc. (3 P.H.) (l.v.) *rfz* (l.v.) Glock.

Ct. B. *ben fff* *poco rall.*

Pf. *ben fff* *sffz* *sempre P. leggero* *poco*

Org. *ben fff (Organo Pleno)* *W.ab.*

A Tempo
mp molto cantabile *poco*

S. solo *Denn Gott der HERR ist Sonne Sonne und Schild;*

T. solo

Coro S. A. *lu*
T. B. *lu*

Perc. (Glock) *mp dolce* (151)

Ct. B. *A Tempo*

Pf. *P* *simile (l.v.)* *poco*

Org.

Handwritten musical score for the hymn "Der Herr gibt Gnade und Ehre, der, der Herr". The score is written on ten staves, each with a label on the left:

- S. solo**: Soprano solo part, starting with a treble clef and a key signature of one flat (B-flat).
- T. solo**: Tenor solo part, starting with a bass clef and a key signature of one flat (B-flat).
- S. A.**: Soprano Alto part, starting with a treble clef and a key signature of one flat (B-flat).
- Coro**: Chorus part, starting with a bass clef and a key signature of one flat (B-flat).
- Perc.**: Percussion part, starting with a treble clef and a key signature of one flat (B-flat).
- Ct. B.**: Contrabass part, starting with a bass clef and a key signature of one flat (B-flat).
- Pf.**: Piano part, starting with a treble and bass clef and a key signature of one flat (B-flat).
- Org.**: Organ part, starting with a treble and bass clef and a key signature of one flat (B-flat).

The lyrics are written below the T. solo staff: "Der HERR gibt Gna-de und Eh-re, der, der HERR".

Performance markings include:

- mp molto cantabile* (mezzo-piano, very cantabile) above the T. solo staff.
- poco* (a little) above the T. solo staff.
- mp dolce* (mezzo-piano, sweet) above the Perc. staff.
- A circled number **(161)** above the Ct. B. staff.
- poco* (a little) above the Pf. staff.

The score is written in a single system with ten staves. The key signature is one flat (B-flat) and the time signature is 4/4.

Handwritten musical score for a choral and instrumental piece. The title is "Herr, Gott, Ze-ba-oth, hö-re mein Ge-bet;". The score includes parts for Soprano Solo (S. solo), Tenor Solo (T. solo), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Percussion (Perc.), Cello/Bass (Ct. B.), Piano (Pf.), and Organ (Org.). The lyrics are "HERR, Gott Ze-ba-oth, hö-re mein Ge-bet;". The score features various musical notations including dynamics (mp, p, dolce, simile, lagatissimo, sempre P), articulation (accents, slurs), and performance instructions (espress., poco, 171). The organ part includes figured bass notation (II. M. (XIII. M.)).

Kategorie A (Ein Neues Lied)

2584

Serban Nichifor

"ICH SAG ES JEDEM, DAß ER LEBT"
für Stimmen (Laien) und Orgel

Dauer: ca 4'30"

- Das neues Lied für die gottesdienstliche Praxis
Text: Friedrich von Hardenberg (Novalis) 1772-1801

Andante mf molto espressivo
(♩=66)

1.) ich sag es je-dem, daß er lebt und auf-er-stan-den ist, daß
er im uns-er Mit-te schwebt und e-wig bei-uns ist. 2.) ich Haus-
3.) tet
4.) Hin-
5.) Der

- Das Begleitarrangement für Stimmen und Orgel - Seiten 2-3

"Neue Musik für die Kirche" - Kategorie A
(Ein Neues Lied für die gottesdienstliche Praxis)

2584

Serban Nichifor

Dauer: ~ 4'30"

"Ich sag es jedem, daß er lebt"

für Stimmen (Laien) und Orgel

Text: Friedrich von Hardenberg (Novalis) 1772-1801

Andante cantabile (♩ = 66)

Stimmen (Laien)

Orgel-Introduktion ad libitum (wahlfrei)

Orgel

PP lontano, molto legato (I.M.)

P dolce, sempre in rilievo

PP leggiero, poco marcato

mf

poco ritardando

Sub. A Tempo

1) Ich

I.M.

II.M.

*) Alternativen: "Nun werde still, du kleine Schar" (Psalm 34); "Nun danket all und bringet Ehr"; "Nun sich der Tag geendet hat"; "So fliehen unsre Tage hin"; "Herr, der du einst gekommen bist"; "Herr, vor dein Antlitz treten zwei"; "Gott, Zuflucht der Vergangenheit" (Psalm 90); "Ich singe dir mit Herz und Mund"; "Nun aufwärts froh den Blick gewandt".

**) I. Manual: Holzgedackt 8'; Principal 4'; Traversflöte 4'; Doublette 2'.
II. Manual: Holzflöte 8'; Octave 4'; Principal 2'.
Pedalwerk: Subbaß 16'; Pommer 8'; Choralbaß 4'.
NB - Die Registeranweisungen sind wahlfrei.

2584

mf molto espressivo

Stimmen

sag es je-dem, daß er lebt und auf-er-stan-den ist, — daß

(I.M.)

Orgel

mp dolce, poco in rilievo

(II.M.)
p

Stimmen

er in uns-er Mit-te schwebt und e-wig bei uns ist. — Haus. —

2.) Ich
3.) Jetzt
4.) Hin-
5.) Der

Orgel

1, 2, 3, 4 5 *rall.*

- 2.) Ich sag es jedem, jeder sagt / es seinen Freunden gleich, /
daß bald an allen Orten tagt / das neue Himmelreich.
- 3.) Jetzt scheint die Welt dem neuen Sinn / erst wie ein Vaterland; /
ein neues Leben nimmt man hin / entzückt aus seiner Hand.
- 4.) Hinunter in das tiefe Meer / versank des Todes Graun, /
und jeder kann nun leicht und hehr / in seine Zukunft schaun.
- 5.) Der dunkle Weg, den er betrat, / geht in den Himmel aus, /
und wer nun hört auf seinen Rat, // kommt auch in Vaters Haus.

Sebastian Nischler
Bretzen, 31.1.1999

Work Cited for Merit
1999 Hultgren Solo Cello Works Biennial - Birmingham, AL. (U.S.A.)
Duration: ~ 8'
For Craig Hultgren
Sempere Contemplativo,
Molto Rubato, Quasi Improvisando (♩ = 60) ~ Hindoo Music (Sitar)

"H Ξ Υ Χ Ι Α"
["ISSYHIA"] **
for Solo Cello
(Luke, Chap. 18, v. 13)

*) execution

Non Pizz. !
movement in gliss. (left hand)
attack Pizz. (right hand)

Serban Nichifor
(1999)

Cello

pp misterioso
sempre ben vibrato
p
mp
poco a poco allargando
pp lontano
P sub.

Pioso, Quasi Senza Tempo

Voice (Cellist)

Arco

Strings

Cello

Strings

pp immaterialo, legatissimo (arco ad libitum)
(microtonal glissando/vibrato)

Lev ta-hór beta-lí E-lo-him,

pp metemotando

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

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80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

Voice

Strings

Cello

Strings

pp

P dolce

Kí-ri-

(sul tasto) - - - - - sul pont. - - - - - sul tasto - - - - -

Voice

Strings

Cello

Strings

mp

e I-sou Hris-té, Ii-e The-ou, só-son me, tón á-mar-to

(gliss. armonico sul D)

→ sul ponticello

**) with TAPE - ad libitum (see p. 2 - down) - 1 -

Handwritten musical score for "Gloria in excelsis Deo" by Giuseppe Verdi. The score is for a Cello and Voice (Cellist) ensemble. It features a vocal line with lyrics "Do-mi-ne Ie-sus Chri-stus, Fi-li-us De-i" and a cello line with a "gliss. armonico sul G." instruction. The tempo is marked "mp cantabile" and the dynamics range from "pp" to "mp".

mf *dolce*

Voice

pro-pi-ti-us é-sto mi-hi pec-ca-tó

fi. (quasi Campana)

pp

sul tasto

3 (microtonal glissando/vibrato)

p (sul G.)

Handwritten musical score for "The Lord's Prayer" featuring Voice, Strings A, D, G, and C. The score includes lyrics in English and French, dynamic markings like "mf molto espressivo" and "f", and performance instructions such as "(microtonal gliss./vibr.)".

Handwritten musical score for "L'Espresso" by Giuseppe Verdi. The score is for Voice, Cello, and Strings.

Voice: mé, on mé, the - sin - ner.

Cello: Sempre PP - quasi Campana

Strings: poco a poco sul ponticello
gliss.

Handwritten musical score for "The Simmer" by John Williams. The score is for Voice, Strings A, D, G, and C. The Voice part has lyrics: "on me, on me, the the sim mer". The Strings A and D parts are marked "pp" (pianissimo). The Strings G and C parts are marked "pp" and "poco" (poco). The score includes dynamic markings like "mp profondo" and "mf", and performance instructions like "sul pont." (sul ponticello).

Voice

glissando armonico lento - sempre sul ponticello
(sul D)
pp poco a poco perdendosi

Tape ad lib.
STOP
(r.v.)
pp
lento
p.p.

$\frac{N6'20''}{N8'}$

Cello - Scordatura → Tape (ad lib.) Structure:

g: Eb
gliss. armonico (sul Ab/b)
etc. → "6'30"

pp dolce (arco ad lib.) - 2 -
poco sul pont.

1999 HULTGREN SOLO CELLO WORKS BIENNIAL

Craig Hultgren - cellist

PROGRAM OF FINALISTS

SATURDAY, JULY 31, 1999 AT 2:30 P.M.

STEINER AUDITORIUM, BIRMINGHAM MUSEUM OF ART

With Love a fantasy for live cello, decorated cello cases & prepared tape (1986)

Vivian Adelberg Rudow
b. 1936

Incantation 1 for amplified cello & computer generated tape (1994)

C. Matthew Burtner
b. 1970

Fast Music for solo cello (1994)

Don Freund
b. 1947

The Artist and His Model for cello & tape (1992)

Charles Norman Mason
b. 1955

* INTERMISSION *

Parallax 2 "Apparitions" fine lines for cello & tape (1997)

Paul Rudy
b. 1962

Pizzicato for cello solo (1996)

Arthur Jarvinen
b. 1956

Garland for cello & video (1991)

Robert Carl
b. 1954

Pipeline Burst Cache for cello & tape (1998)

Craig Walsh
b. 1971

1999 Solo Cello Works Biennial - Works Cited for Merit

Tavola I - Michele Biasutti (Padova, ITALY)

Three Gestures - Nickitas J. Demos (Atlanta, Georgia)

Suite - Dennis Eberhard (Shaker Heights, Ohio)

drowningXnumbers - Dorothy Hindman (Birmingham, Alabama)

New Skin New Wine - Tullia Ashton Lomax (Northcote, AUSTRALIA)

HΣyxía - Sherban Nichifor (Bucharest, ROMANIA)

Improvisation - Christoph Theiler (Wien, AUSTRIA)

Out of the Amber Night... - Michael Twomey (Carlisle, Pennsylvania)

This same program of finalists will be presented on Sept. 19, 1999 in the Performing Arts Studio, Emory University at 4 pm (\$1,000 Atlanta Prize) and on Sept. 30, 1999 in the Cathedral Square Gallery at 7:30 pm (\$500 Mobile Prize). Funding and sponsorship of the 1999 Biennial come from the Alabama State Council on the Arts, Birmingham Art Association, Birmingham Art Music Alliance, Birmingham Museum of Art, Cathedral Square Gallery, Emory University, Thámyris and Third Coast Modern Music.

1999 Solo Cello Works Biennial - Ballot

At conclusion of the concert, detach this from the program, check which work and composer you believe should receive the \$1,000 Birmingham Prize, and turn it over to one of the biennial monitors.

With Love - Vivian Adelberg Rudow _____

Parallax 2 - Paul Rudy _____

Incantation 1 - C. Matthew Burtner _____

Pizzicato - Arthur Jarvinen _____

Fast Music - Don Freund _____

Garland - Robert Carl _____

The Artist & His Model - Charles Norman Mason _____

Pipeline Burst Cache - Craig Walsh _____

Oeuvre dédiée à l'Ensemble de Musique Contemporaine de Luxembourg
L.G.N.M.; B.P. 828, L-2018 LUXEMBOURG

Durée : ~ 7'10"

Serban NICHIFOR
(1999)

LA NUIT OBSCURE

pour percussion et ensemble de chambre

(2 clarinettes en Sib, 2 saxophones alto en Mib, tuba, accordéon, violon, alto, violoncelle)

Motto: "Et vidi de mari bestiam ascendentem..."
(Apocalypsis Ioannis 13,1)

- partition générale : pages 1-2

- module autonome (percussion solo) : pages 3-6

NB - L'évolution sonore implique la superposition de 2 structures disjointes : le module autonome (modulo autonomo) de la percussion solo (ayant un caractère démoniaque, violent, "offensif" vers la destruction) et le continuum infini, transcendantal de "l'harmonie des sphères" suggérée par le choral de l'ensemble. Les points de synchronisation de ces 2 structures sont :

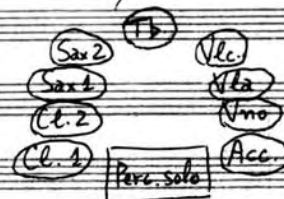
[I] ("naissance" du Module autonome), [II], [III], [IV], [V] (= auto-destruction du Module autonome).

La durée du Module est ~ 6'12". La durée totale de l'œuvre est ~ 7'10". Avant et après le Module (donc avant et après les points [I] et [V]) le percussionniste reste immobile (comme une statue).

Disposition possible de l'ensemble :

(la percussion en avant-scène et en pleine lumière; les autres instrumentistes en semi-cercle et en pénombre).

Cette disposition n'est pas obligatoire; on pourra réaliser aussi des autres dispositions, selon la conception des interprètes.



© 1999 by Dr. Serban NICHIFOR, compositeur (SABAM)
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70.512 BUCAREST, ROUMANIE
Tel. (+40-1) 336.13.99.

Oeuvre dédiée à l'Ensemble de Musique Contemporaine de Luxembourg
L.G.N.M., B.P. 828, L-2018 Luxembourg

Durée : n 7'10"

Serban Nichifor

"... in tempore belli..."
(Bucarest, 21-1-1999)

LA NUIT OBSCURE

pour percussion et ensemble de chambre

Le percussionniste est
immobile (N24")



MODULO autonome (p.3-6)

sempre demonico, minaccioso

Perc.
Solo

CONTINUUM - Largo (n 40) indifferente, implacabile
sempre PP tranquillo, leggero, legatissimo, poco vibrato

2 Cl. (in Sib)
2 Sax. A. (in Mib)
Tuba
Accord. (mano destra)
Vno
Vla
Vlc.

Perc.
Solo

MODULO - sempre demonico, minaccioso

CONTINUUM - sempre tranquillo, indifferente, implacabile

2 Cl.
2 Sax. A.
Tb.
Acc.
Vno
Vla
Vlc.

*) [X], [I] = points de synchronisation Modulo (Perc. Solo) / Continuum - 1 - (Ensemble)

II * MODULO - sempre demonico, minaccioso

Perc. Solo

CONTINUUM - (31) sempre tranquillo, indifferente, implacabile (41)

2 Cl. *pp* *simile*

2 Sax. A. *pp* *simile*

Tb. *pp* *simile*

Acc. *pp* *simile*

Vno *pp* *simile*

Vla *pp* *simile*

Vlc. *pp* *simile*

III * MODULO - sempre demonico, minaccioso

Perc. Solo

CONTINUUM - sempre tranquillo, indifferente, implacabile (51)

2 Cl. *pp* *simile*

2 Sax. A. *pp* *simile*

Tb. *pp* *simile*

Acc. *pp* *simile*

Vno *pp* *simile*

Vla *pp* *simile*

Vlc. *pp* *simile*

IV * MODULO - sempre demonico, minaccioso

Perc. Solo

CONTINUUM - sempre tranquillo, indifferente, implacabile (61)

2 Cl. *pp* *simile*

2 Sax. A. *pp* *simile*

Tb. *pp* *simile*

Acc. *pp* *simile*

Vno *pp* *simile*

Vla *pp* *simile*

Vlc. *pp* *simile*

Le percussioniste resta immobile (N 30")

(STOP)

pap. rall.

pap. rall.




* **II** - **IV** - **Ω** = points de synchronisation Modulo/Continuum - 2 -

Sanborn Nicholson - Budapest
in tempo bello, 21-1-1999
(47/40")

Percussione Solo

MODULO autonomo

(N 6112")

-  = bacchette dure
 = bacchette morbide
 = spazzole

- LEGNO
 - 1 Pietra (ossia 1 T.Ml.)
 - 2 Temple Blocks
 - 2 Wood Blocks
 PELLE
 - 2 Bongos
 - 2 Tom-toms
 - Gran cassa (ossia Timpano)
 METALLO
 - Triangolo
 - 3 Piatti + Vox (ad lib.)
 - Tam-tam

(START)

Allegro giusto (da 120)

Vox (ad lib.)

Legno

Pelle

Metallo

HA! Y

G.P.

G.P.

d'al niente

molto

sffz

d'al niente

molto

sffz

HA! Y

P.

d'al niente

molto

sffz

ff furioso, poco a poco crescendo

P.

(sempre crescendo)

molto

sffz

d'al niente

poco a poco cresc.

P.

(sempre crescendo)

P.

molto

sffz

ff furioso, poco a poco crescendo

P.

(sempre crescendo)

ff giocoso

P.

molto

sffz

P.

d'al niente

poco

molto

f

sub. ppp

molto

ff

sub. pp

poss.

M.

sub. pp ritmico

poco

M.

sub. pp

poco a poco crescendo

molto

*) les interventions vocales sont facultatives.

M. (81) *ff* *giocoso* *sub. mp* *molto*

M. (91) *sfz* *(l.v.)* *sub. pp*

M. (101)

M. (111) *sub. ff*

M. (121) *sub. p* *ritmico* *l.v.*

L. (131)

L. (141) *G.P.*

L. (151)

L. *G.P.*

L. (161)

L. (171)

P. *G.P.* *G.P.* *G.P.*

M. *ritmico*

sempre Ritmico

P.  (181) 

M. 

P.  (191)


M. 

P. 

M. 

P.  (204)

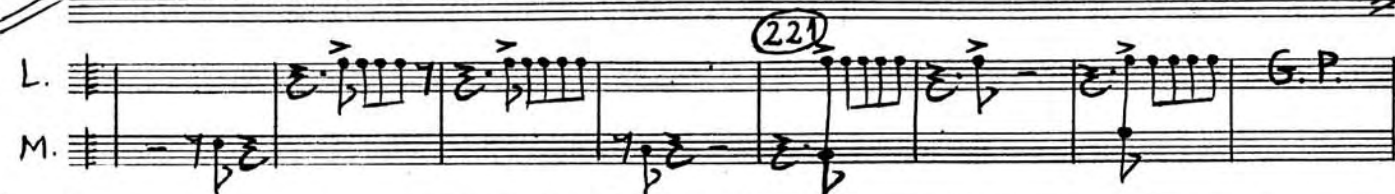
M. 

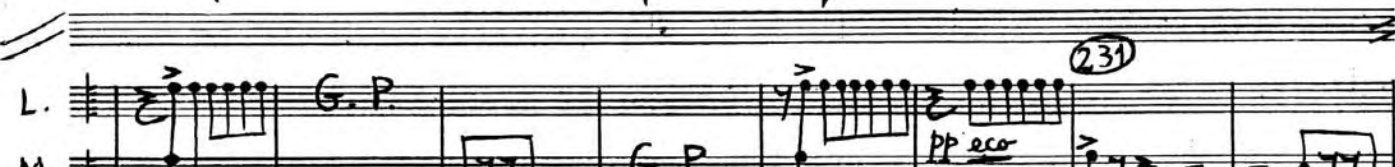
L.  (211)

P. 

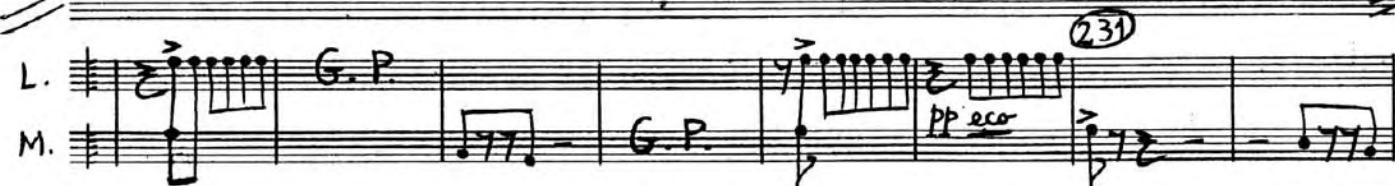
M.  (l.v.)

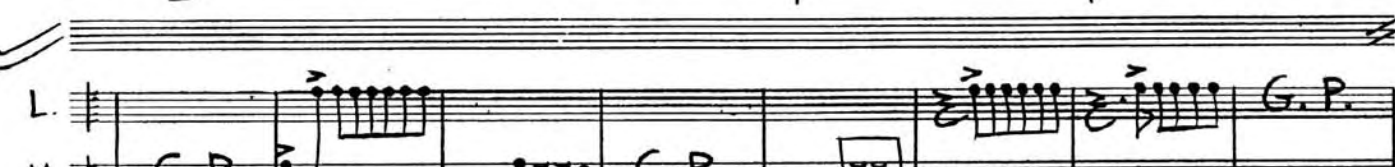
sempre P ritmico

L.  (221)

M. 

G.P.

L.  (231)

M.  *pp eco*

G.P.

L. 

M.  G.P.

L.  (241)

M.  G.P.

poco a poco perdendosi ----

(251) IV

L.

P.

M.
sub. ff ben marcata
perdendosi l.v.

(261)

L.

P.

(271)

L.

P.

L.

P.

M.

(281) poco a poco affrettando

L.

P.

M.

(sempre affrettando)

(291)

L.

P.

M.

(sempre affrettando)

(301)

L.

P.

M.

Sub. Grave (♩ 60) poco a poco accelerando

molto

Deciso

(♩ 120)

L.

P.

M.
d'al niente
possibile
ff
HA!!!

(STOP)

(N6'12")

Vox (ad lib.)

CLARINETTO 1 (in Sib)

LA NUIT OBSCURE

Solomon Nichifor

Largo (1240) - sempre PP tranquillo, leggero, poco vibrato, disciolto

Handwritten musical score for Clarinet 1 (in Sib) for the piece "LA NUIT OBSCURE" by Solomon Nichifor. The score is written on four systems of staves, each containing a treble and bass staff joined by a brace. The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked "Largo (1240)" and the performance instructions are "sempre PP tranquillo, leggero, poco vibrato, disciolto". The score includes measure numbers 11, 21, 31, 41, and 51 in circles. Dynamic markings include "pp" (pianissimo) and "simile". A "rall." (rallentando) marking is present above the staff starting at measure 61. The score ends with a large, stylized flourish.

CLARINETTO 2 (in Sib) LA NUIT OBSCURE Serban Nichifor

Largo (♩=40) - sempre pp tranquillo, leggiero, poco vibrato, liscio (11)

Handwritten musical score for Clarinet 2 in B-flat major, titled "LA NUIT OBSCURE" by Serban Nichifor. The tempo is "Largo (♩=40)" and the dynamics are "pp" (pianissimo). The score consists of five staves of music. The first staff has a key signature change to B-flat major (two flats). The music is written in a simple, melodic style with many ties and slurs. There are several measures marked with "pp" and "simile". Measure numbers 21, 31, 41, 51, and 61 are circled. The score ends with a double bar line and a fermata.

SAXOFONO ALTO 2 (in Mi b)

LA NUIT OBSCURE

Serban Nichifor

Largo (♩ 40) - sempre PP tranquillo, leggero, poco vibrato, disciolto

Handwritten musical score for Alto Saxophone 2, measures 12 to 61. The score is written on five staves. Measure numbers 12, 31, 51, and 61 are circled. The key signature is one flat (B-flat). The tempo and dynamics are indicated as Largo (♩ 40), sempre PP, tranquillo, leggero, poco vibrato, disciolto. The notation includes various note values, rests, and dynamic markings. A 'simile' marking is present under measures 12-15, 31-34, 51-54, and 61-64. A 'rall.' marking is present above measures 55-58. The score ends with a fermata over measure 64.

Violino

LA NUIT OBSCURE

Serban Nichifor

Largo (♩ = 40) - sempre PP tranquillo, leggerissimo, legatissimo, poco vibrato

Handwritten musical score for Violino, featuring staves with notes, rests, and performance markings such as *cresc.*, *pp*, *liscio*, *rall.*, and measure numbers (11, 21, 31, 41, 51, 61).

Violoncello

LA NUIT OBSCURE

Settimanlich

(Canto (N 40) - tempo PP tranquillo, leggiero, legatissimo, poco vibrato)

sul tasto

pp liscio

24

31

44

51

64

rall.

Violoncello LA NUIT OBSCURE Serban Nichisor

Largo (♩ 40) - tempo *pp* tranquillo, leggiero, legatissimo, *per vibrato*

sul tasto

pp *luiso*

(21) (31) (41) (51) (61)

rall.

For MeloMania! Ensemble

c/o Susan Fancer

1101 North Marshfield Avenue

Chicago, IL 60622

U.S.A.

Serban Nichifor
(SABAM)

OBSCURE NIGHT

for

Solo Percussion and Chamber Ensemble

(2 Alto-Saxophones, Cello and Piano)

Motto: "And I saw a beast rising out of the sea..."
(Revelation, Chap. 13, v. 1)

NB → The Solo Percussion Modulus is autonomous
(parallel music)

→ α (start), $\underline{\text{I}}$, $\underline{\text{II}}$, $\underline{\text{III}}$, $\underline{\text{IV}}$, Ω (stop) =

= synchronization points Percussion/Ensemble

→ Possible emplacement: $\left[\begin{array}{cc} \text{A.S.2} & \text{Piano} \\ \text{A.S.1} & \text{Cello} \end{array} \right]$ semi-darkness
Perc. ← very lighted

Composer Address:

Dr. Serban Nichifor

Str. Principatele Unite No. 2

Vila I, Ap. 7

70. 512 Bucharest, ROMANIA

Tel. (+40-1) 336.13.99.

Duration: ~ 7'10"

For MeloMania! Ensemble

Serban Nichifor
(1999)

OBSCURE NIGHT

Largo (♩ = 40)

*) [Start] (parallel music)
[Modulus] (see p. 36)

Perc. Solo
(Perc. in immobility)

2 A. Sax (in Eb)
PP > simile

Cello
PP > simile

Piano
sempre PP tranquillo (non arpeggiando)
(Modulus)

Perc. Solo
I *)

2 A. Sax (in Eb)
PP > simile

Cello
PP > simile

Piano
sempre PP tranquillo
(Modulus)

Perc. Solo
II *)

2 A. Sax (in Eb)
PP > simile

Cello
PP > simile

Piano
sempre PP tranquillo
(Modulus)

Perc. Solo
III *)

2 A. Sax (in Eb)
PP > simile

Cello
PP > simile

Piano
sempre PP tranquillo
(Modulus)

Perc. Solo
IV *)

2 A. Sax (in Eb)
PP > simile

Cello
PP > simile

Piano
sempre PP tranquillo
(Modulus)

Perc. Solo
(Stop) (Perc. in immobility)
[Modulus] p. ap. rall.

2 A. Sax (in Eb)
PP > simile

Cello
PP > simile

Piano
sempre PP tranquillo
(Modulus)

*) synchronization points

Serban Nichifor
Pianist, 21.1.1999

(~ 7'10")

M. 81 *ff* *giocoso* *sub. mp* *molto*
 M. 91 *sf* *(l.v.)* *sub. pp*
 M. 101
 M. 111 *sub. ff*
 M. 121 *sub. p* *ritmico* *l.v.* **II**
 L. 131
 L. 141 *G.P.*
 L. 151
 L. *G.P.*
 L. 161
 L. 171 *G.P.* *Pitornico* *G.P.* *G.P.* *G.P.* *sempre Pitornico*
 P. *G.P.*
 M. *Pitornico*

P.  (181) 

M. 

P.  (191)

M. 

P. 

M. 

P.  (201)

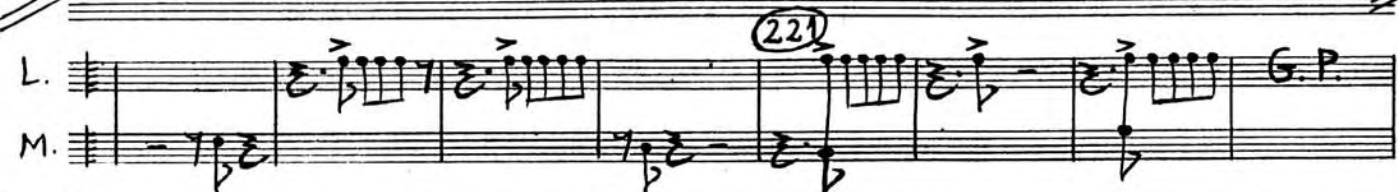
M. 


L.  (211)

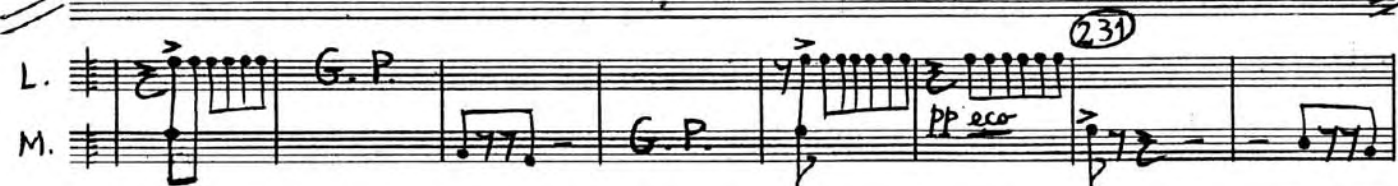
P. 


M. 

sempre P ritmico
(l.v.)

L.  (221) G.P.

M. 

L.  (231) G.P.

M. 

pp eco

L.  G.P.

M. 

L.  (241) G.P.

M. 

poco a poco perdendosi ----

(251) IV

L.

P.

M.

sub. ff ben marcata

perdendosi l.v.

(261)

L.

P.

(271)

L.

P.

L.

P.

M.

(281) poco a poco affrettando

L.

P.

M.

(sempre affrettando)

(291)

L.

P.

M.

(sempre affrettando)

(301)

L.

P.

M.

Sub. Grave (♩ 60) poco a poco accelerando

molto
Deciso
(♩ 120)

L.

P.

M.

d'al niente

possibile

ff

G.P. (secco)

Ω (STOP)
(N6'12")

Vox (ad lib.)

Alto Sax (in Eb) 1

Obscure Night

Serban Nichifor

Largo (♩ 40)

Handwritten musical notation for the first system. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Largo (♩ 40)'. The notation includes a series of half notes and whole notes, with a 'pp' (pianissimo) dynamic marking and a 'simile' instruction. A circled number '41' is present above the staff.

Handwritten musical notation for the second system. It continues the piece with a single staff, treble clef, and one flat key signature. The notation includes half notes and whole notes, with a 'pp' dynamic marking and a 'simile' instruction. A circled number '21' is present above the staff.

Handwritten musical notation for the third system. It continues the piece with a single staff, treble clef, and one flat key signature. The notation includes half notes and whole notes, with a 'pp' dynamic marking and a 'simile' instruction. A circled number '41' is present above the staff.

Handwritten musical notation for the fourth system. It continues the piece with a single staff, treble clef, and one flat key signature. The notation includes half notes and whole notes, with a 'pp' dynamic marking and a 'simile' instruction. A circled number '61' is present above the staff. The system concludes with a 'rall.' (ritardando) marking and a final note.

Alto Sax (in Eb) 2

Largo (♩ 40)

Obscure Night

Serban Nichifor

Handwritten musical notation for the first system. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Largo (♩ 40)'. The music begins with a series of notes, including a half note Bb and a quarter note G. A measure rest is indicated by a large 'X' over the staff. The notation includes dynamic markings 'pp' and 'pp >' with accents. A rehearsal mark '11' is circled above the staff. The word 'simile' is written below the staff.

Handwritten musical notation for the second system. It continues the single staff with a treble clef and a key signature of one flat. The notation includes dynamic markings 'pp' and 'pp >' with accents. A rehearsal mark '21' is circled above the staff. The word 'simile' is written below the staff.

Handwritten musical notation for the third system. It continues the single staff with a treble clef and a key signature of one flat. The notation includes dynamic markings 'pp' and 'pp >' with accents. A rehearsal mark '41' is circled above the staff. The word 'simile' is written below the staff.

Handwritten musical notation for the fourth system. It continues the single staff with a treble clef and a key signature of one flat. The notation includes dynamic markings 'pp' and 'pp >' with accents. A rehearsal mark '61' is circled above the staff. The word 'simile' is written below the staff. The system concludes with a double bar line and a final note.

Serban Nichifor

OBSCURE NIGHT

Cello
Largo (♩ 40)

Handwritten musical notation for the first system, measures 1-11. The notation is in C major, 4/4 time, and features a cello part with a key signature of one sharp (F#). The tempo is marked 'Largo (♩ 40)'. The dynamics include *pp* and *simile*. Measure numbers 11 and 21 are circled.

Handwritten musical notation for the second system, measures 12-21. The notation continues the cello part. The dynamics include *pp* and *simile*. Measure numbers 21 and 31 are circled.

Handwritten musical notation for the third system, measures 22-41. The notation continues the cello part. The dynamics include *pp* and *simile*. Measure numbers 41 and 51 are circled.

Handwritten musical notation for the fourth system, measures 42-51. The notation continues the cello part. The dynamics include *pp* and *simile*. Measure numbers 51 and 61 are circled.

Handwritten musical notation for the fifth system, measures 52-61. The notation continues the cello part. The dynamics include *pp* and *simile*. Measure numbers 61 and 71 are circled.

Piano

OBSCURE NIGHT

Serban Nichifor

Largo (♩ 40)

Handwritten musical score for the first system of "Obscure Night". The tempo is marked "Largo (♩ 40)". The key signature is one sharp (F#). The time signature is 4/4. The first system consists of two staves. The upper staff has a circled measure number "11" above it. The lower staff has the instruction "sempre pp tranquillo (non arpeggiando)" written above it. The music is written in a blocky, handwritten style with many accidentals.

Handwritten musical score for the second system. The upper staff has a circled measure number "21" above it. The lower staff has the instruction "sempre pp tranquillo" written above it. The music continues with the same blocky, handwritten style.

Handwritten musical score for the third system. The upper staff has a circled measure number "31" above it. The lower staff has the instruction "sempre pp tranquillo" written above it. The music continues with the same blocky, handwritten style.

Handwritten musical score for the fourth system. The upper staff has a circled measure number "41" above it. The lower staff has the instruction "sempre pp tranquillo" written above it. The music continues with the same blocky, handwritten style.

Handwritten musical score for the fifth system. The upper staff has a circled measure number "51" above it. The lower staff has the instruction "sempre pp tranquillo" written above it. The music continues with the same blocky, handwritten style.

Handwritten musical score for the sixth system. The upper staff has a circled measure number "61" above it. The lower staff has the instruction "sempre pp tranquillo" written above it. The system ends with a double bar line and a fermata. Above the final measure, there is a circled measure number "61" and the word "falle" written above it.

Kategorie III

Serban NICHIFOR
(1999)

"SEHT, DA IST EUER GOTTE"
für

Soprano, Celesta, Percussione, 2 Violoncelli und Contrabbasso
(1 Spieler)

Motto:
"Er selbst wird kommen und euch erretten."
(Jesaja 35, 4)

Dauer: ca 13'

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Tel. (+40-1)336.1399
(+40-1)772.3029

ESECUTORI

- Soprano
 - Celesta
 - Percussione: - Piatto grande (ossia Tam-tam)
 (1 Spieler) - Glockenspiel
 - 2 Violoncelli
 - Contrabbasso
-

TEXT

Freuen sollen sich Wüsten und Dürmland, die Steppe jubeln und blühen !

Sie soll prächtig blühen wie eine Lilie, jubeln soll sie, jubeln und jauchzen, die Herrlichkeit des Libanon wird ihr geschenkt, die Pracht des Karmel und der Ebene Scharon.

Man wird die Herrlichkeit des Herrn sehen, die Pracht unseres Gottes.

Die erschlafften Hände macht wieder stark und festigt die wankenden Kniee !

Sagt den verzagten: "Habt Mut, fürchtet euch nicht !"

Seht, da ist euer Gott. Es kommt die Rache Gottes und seine Vergeltung. Er selbst wird kommen und euch erretten.

Jesaja 35, 1-4

„SEHT, DA IST EVER GOTT“

Serban Nichifor

Dauer: n 13' (für Sopran, Celesta, Percussion, 2 Violoncelli und Contrabasso)

Dauer: $\sim 13'$

(für Sopran, Celesta, Percussion, 2 Violoncelli und Contrabbasso)

Motto:
"Er selbst wird kommen und euch erretten."
(Jesaja 35,4)

Estatico, sempre lontano (~ 48)

Estatico, sempre lontano (♩ 2 1 0)

Soprano 8

Celista 8

Percussione

Piatto grande (ossia Tam-tam)
[bachetta di Timpani]
quasi Vento

d'al niente

1

Violoncelli

2

Contrabbasso

PP sempre in rilievo e ritmico

Ped. sempre dolcissimo

* Ped. * Ped. * Ped. *

ppp poco pp ppp pp

S. *p dolce, quasi recitando*
 Freu-en sol-len sich Wüsten und Dür-land, die Step-pe die Step-pe
 ju beln und bli-

Cel. (81)
 * *simile (sempre arpeggiando)*

Perc. (Pth) *ppp pppp pp*

Vlc. *pp sempre leggero e ritmico*
 12 12 12 12

Cb. *pp sempre dolce, vibrato e ritmico*
 12 12 12 12

S. 

Handwritten musical score for a symphony, featuring vocal parts (S.) and instrumental parts (Cel., Perc., Vlc., Cb.). The score is divided into three systems, each with a vocal line and four instrumental lines.

System 1:

- S. (Soprano):** Melody with triplets and slurs. Lyrics: "jubeln und juchzen, und jubeln und juchzen, und jubeln und juchzen, und jubeln und juchzen, die Herr lich-keit des Li-".
- Cel. (Cello):** Accompanying melody with triplets.
- Perc. (Percussion):** Rhythmic accompaniment.
- Vlc. (Violins):** Two staves with dense chordal accompaniment.
- Cb. (Contrabass):** Bass line with triplets.

System 2:

- S. (Soprano):** Melody with triplets. Lyrics: "ba non wird ihrge-schenkt, die Pracht des Kar-wal und der Ebe-ne-Scha-".
- Cel. (Cello):** Accompanying melody with triplets.
- Perc. (Percussion):** Rhythmic accompaniment.
- Vlc. (Violins):** Two staves with dense chordal accompaniment.
- Cb. (Contrabass):** Bass line with triplets.

System 3:

- S. (Soprano):** Melody with triplets. Lyrics: "ron Freu Freu en".
- Cel. (Cello):** Accompanying melody with triplets.
- Perc. (Percussion):** Rhythmic accompaniment.
- Vlc. (Violins):** Two staves with dense chordal accompaniment.
- Cb. (Contrabass):** Bass line with triplets.

Handwritten Annotations:

- poco a poco animando* (written above the vocal line in the third system).
- sub. allarg.* (written above the vocal line in the third system).
- rit.* (written above the vocal line in the third system).
- molto* (written below the vocal line in the third system).
- suballarg. (c.v.)* (written below the vocal line in the third system).
- molto* (written below the vocal line in the third system).
- pochissimo* (written below the vocal line in the third system).
- molto* (written below the vocal line in the third system).
- Arco* (written below the vocal line in the third system).

Fluido, scorrevole (♩ 4/6)

(21)

Handwritten musical score for a symphony orchestra, featuring vocal parts (Soprano, Alto) and instrumental parts (Cello, Percussion, Violoncello, Contrabasso).

First System:

- Soprano (S.):** Melodic line with triplets and slurs. Markings: *in rilievo*, *mp*.
- Cello (Cel.):** Accompanying line with triplets. Markings: *mp*.
- Percussion (Perc. (P.Ho.)):** Mute in Glockenspiel. Markings: *simile (non arpeggiando)*, *Muta in Glockenspiel*, *mp dolce*.
- Violoncello (Vlc.):** Bass line with *p* and *pp* markings.
- Contrabasso (Cb.):** Bass line with *pp* and *poco marcato* markings.

Second System:

- Soprano (S.):** Melodic line with triplets and slurs. Markings: *mp cantabile*, *poco*, *A*.
- Cello (Cel.):** Accompanying line with triplets and slurs. Markings: *mp*.
- Percussion (Perc. (Glock.)):** Glockenspiel part with triplets. Markings: *mp*.
- Violoncello (Vlc.):** Bass line with *p* and *pp* markings.
- Contrabasso (Cb.):** Bass line with *p* and *pp* markings.

Third System:

- Soprano (S.):** Melodic line with triplets and slurs. Markings: *(A—)*, *A*.
- Cello (Cel.):** Accompanying line with triplets and slurs. Markings: *mp*.
- Percussion (Perc. (Glock.)):** Glockenspiel part with triplets. Markings: *mp*.
- Violoncello (Vlc.):** Bass line with *p* and *pp* markings.
- Contrabasso (Cb.):** Bass line with *p* and *pp* markings.

Fourth System:

- Soprano (S.):** Melodic line with triplets and slurs. Markings: *mp*.
- Cello (Cel.):** Accompanying line with triplets and slurs. Markings: *mp*.
- Percussion (Perc. (Glock.)):** Glockenspiel part with triplets. Markings: *mp*.
- Violoncello (Vlc.):** Bass line with *p* and *pp* markings.
- Contrabasso (Cb.):** Bass line with *p* and *pp* markings.

S. 

Cel.  (15A)

Perc. (PHo) 

Vlc.  1 2

Cb.  (gliss. armonico)

41

S. 

Cel.  (15A) (8A) (Low)

Perc. (PHo) 

Vlc.  1 2

Cb.  (gliss. armonico)

S.  *mp espressivo*
Man wird des Herr lich -

Cel. 

Perc. (PHo) 

Vlc.  1 2

Cb.  (gl. arm.) *PPP liscio*

Handwritten musical score for a symphony, featuring vocal parts (Soprano, Alto, Tenor, Bass) and orchestral instruments (Cello, Violoncello, Percussion, Flute, Oboe, Clarinet, Bassoon, Double Bass, Violin). The score is written in German and includes various musical notations such as notes, rests, dynamics (mf, f, p, mp), and performance instructions (poco a poco allargando, poco a poco animando). The lyrics are: "keit, die Herr-lich-keit des Herrn se-hen, die Pracht-un-se-res Got-tes Die er-schlafften Hän-de macht wieder stark und festigt die wankenden Knie". The score is divided into three systems, each with a key signature change (F major, C major, F major).

poco a poco animando

S. *mp* Sagt den ver-zag-ten: „Habt Mut, fürch-tet euch nicht!“ *mf*

Cel. (l.v.)

Perc. (Pffo) (l.v.)

Vlc. 1 *mp* *mf* *mf*

Vlc. 2 *mp* *mf* *mf*

Cb. *mp* *mf* *mf*

sempre animando **Pesante (N. 56)**

S. fürch-tet euch nicht!“ **3** *f* *ben sostenuto* Seht, da ist eu-er Gott. — Es Kommt die

Cel. *mp* *mf* *6* *sonoro*

Perc. (Pffo) *mf* *ben sostenuto*

Vlc. 1 *mp* *ben sostenuto*

Vlc. 2 *mp* *ben sostenuto*

Cb. *mp* *f* *ben marcato*

Muta in Glockenspiel

61 *sempre poco a poco animando*

S. Ra-che Got-tes und sei-ne Ver-ge-lung. Er selbst wird

Cel. *mf* *6*

Perc. (Glock.) *mf*

Vlc. 1 *mf*

Vlc. 2 *mf*

Cb. *mf*

Sempre animando \rightarrow (♩ 72) *sub allargando*

S. *bu f*
Kom men, er selbst wird Kommen und euch er-ret

Cel.

Perc. (Glock.)

Vlc. 1 2

Cb. *f*

Sub. Gaio (♩ 80)

S. *ten.*

Cel. *(l.v.)*

Perc. (Glock.) *f poss.*

Vlc. 1 2 *in rilievo*

Cb. *ff*

simile

S. (71) *mf espressivo*

Cel. (87) *mp*

Perc. (Glock.) *sfz* *(l.v.)*

Vlc. 1 2 *secco*

Cb. *sfz secco*

poco a poco precipitando

S. *mf* A

Cel. *mf* *ritmico* *Pizz*

Perc. (Glock.) *mf* *ritmico* *Pizz*

Vlc. *mf* *ritmico* *Pizz*

Cb. *mf* *ritmico* *Pizz*

sempre precipitando poco a poco

S.

Cel. *mf* *ritmico* *Pizz*

Perc. (Glock.) *mf* *ritmico* *Pizz*

Vlc. *mf* *ritmico* *Pizz*

Cb. *mf* *ritmico* *Pizz*

Scorrevole (♩ = 80)

S. *f* *ritmico* *Pizz*

Cel. *mf* *ritmico* *Pizz*

Perc. (Glock.) *f* *ritmico* *Pizz*

Vlc. *mf* *ritmico* *Pizz*

Cb. *mf* *ritmico* *Pizz*

Fren — en sol — len sich, fren — en

Handwritten musical score for a vocal and instrumental ensemble. The score is divided into three systems, each featuring a vocal line (S.) and four instrumental lines (Cel., Perc. (Glock.), Vlc. 1 & 2, and Cb.).

System 1:

- S.:** sol - len sich Wü - sten und
- Cel.:** Triplet patterns with eighth notes, marked with (8↑).
- Perc. (Glock.):** Single notes with accents.
- Vlc. 1 & 2:** Triplet patterns with eighth notes.
- Cb.:** Single notes with accents.

System 2:

- S.:** Dürr land, die Step - pe
- Cel.:** Triplet patterns with eighth notes, marked with (8↑).
- Perc. (Glock.):** Single notes with accents.
- Vlc. 1 & 2:** Triplet patterns with eighth notes.
- Cb.:** Single notes with accents.

System 3:

- S.:** die Step - pe ju - beln und
- Cel.:** Triplet patterns with eighth notes.
- Perc. (Glock.):** Single notes with accents.
- Vlc. 1 & 2:** Triplet patterns with eighth notes.
- Cb.:** Single notes with accents.

91 *hmf*

S. *blü hen, die Step-pe*

Cel. *f poss.*

Perc. (Glock.) *f*

Vlc. 1 *f*

Vlc. 2 *f*

Cb. *f*

Sub. Largo e lontano (N 64)

molto

S. *ju - beln und 8 blü hen*

Cel. *8*

Perc. (Glock.) *molto*

Vlc. 1 *molto*

Vlc. 2 *molto*

Cb. *molto*

ff P subito

dolce, ideale

sub. P discio, immateriale

poco a poco allargando

S. *4 8*

Cel. *8*

Perc. (Glock.) *8*

Vlc. 1 *8*

Vlc. 2 *8*

Cb. *8*

G. P.

Muta in Piatto grande (ossia Tam-tam)

[<< Panharmonios Kosmou Syntaxis >>]

Estatico, misterioso (P. 58) sempre immateriale

(101) P dolce, molto espressivo

S. 8

Seht, — da ist eu — er Gott, — da ist eu — er

Cel. 8

sempre poco marcato

Perc. (Pffo) PPP lontano (poco PP quasi Vento)

Vlc. 1 2

gliss. armonico — poco sul ponticello (sempre sul Sol)

Cb. 12 12 12

Pizz. PPP dolce, poco marcato

S. 151

Gott, — da ist eu — er Gott, — da ist eu — er Gott, — da ist eu — er

Cel. 151

Perc. (Pffo) più

Vlc. 1 2

Pizz. PPP simile gliss. armonico (sempre sul Mi)

Cb. Arco (sempre sul Mi)

S. 8 12 12 12

Gott, — eu — er Gott, — eu — er Gott.

Cel. 151 151

Perc. (Pffo) Pizz. vibrato

Vlc. 1 2

gliss. armonico (s. sul Re)

Cb. (sempre Arco) (s. sul Re) poco

101

S. *eu - er Gott* *Gott*

Cel. (15th)

Perc. (Ptho)

Vlc. 1 *Arco* *sul pont.* *glissando lento* *ad lib.*

Vlc. 2 *gl. arco* *pp* *liscio* *(arco ad lib.)* *(sempre sul Re)*

Cb. *ppp* *poco* *pp* *sempre pp ritmico*

S. *poco a poco* *portamento (gl. dolce)* *non vibrato* *(tt)*

Cel. (8th)

Perc. (Ptho)

Vlc. 1 *gl. lento* *poco a poco* *pp* *leggero*

Vlc. 2 *pp*

Cb. *pp* *poco a poco* *ppp sempre leggero*

S. *eu* *er* *Gott*

Cel. (8th) *pp dolce* *pp dolce*

Perc. (Ptho)

Vlc. 1 *(non tremolo)* *poco a poco* *pp*

Vlc. 2 *(non tremolo)* *poco a poco* *pp*

Cb. *pp* *poco a poco* *pp*

sempre ppp leggero

Handwritten musical score for a chamber ensemble, featuring parts for Soprano (S.), Cello (Cel.), Percussion (Perc. (Ptho)), Violoncello (Vlc.), and Contrabass (Cb.). The score is divided into three sections: **111**, **151**, and **154**.

Section 111: The tempo is marked *poco a poco allargando*. The Soprano part begins with a vocal line marked *pp* and *poco*, followed by a rest. The Cello part has a *pp* dynamic. The Percussion part has a *ppp* dynamic. The Violoncello part has a *ppp* dynamic and a *liscio* marking. The Contrabass part has a *ppp* dynamic and a *sempre ppp leggiero* marking.

Section 151: The tempo is marked *Molto Rubato*. The Soprano part begins with a vocal line marked *pp* and *poco*, followed by a rest. The Cello part has a *pp* dynamic. The Percussion part has a *pp* dynamic. The Violoncello part has a *ppp* dynamic and a *liscio* marking. The Contrabass part has a *ppp* dynamic and a *sempre ppp leggiero* marking.

Section 154: The tempo is marked *Quasi Senza Tempo*. The Soprano part begins with a vocal line marked *pp* and *poco*, followed by a rest. The Cello part has a *ppp* dynamic. The Percussion part has a *ppp* dynamic. The Violoncello part has a *ppp* dynamic and a *liscio* marking. The Contrabass part has a *ppp* dynamic and a *sempre ppp leggiero* marking.

The score includes various musical notations such as notes, rests, and dynamic markings (pp, ppp, mp, molto). It also features handwritten annotations in Italian, including *poco a poco allargando*, *Molto Rubato*, and *Quasi Senza Tempo*.

1 241

"Amazing Grace" Echo

Suzan Nichifor
(1-X-2001)

- in memoria 11-IX-2001 -

Estatico

(81) - Un tribut Evolver -

(1) (In 46)

Pf.

Handwritten musical score for the first system, featuring a piano (Pf.) part and a cello (Cello) part. The piano part is in 3/4 time and the cello part is in 4/4 time. The key signature is one sharp (F#). The piano part includes a circled number 1 and a circled number 81. The cello part includes a circled number 81. The piano part has a dynamic marking of *pp* and a tempo marking of *Estatico*. The cello part has a dynamic marking of *pp* and a tempo marking of *Estatico*.

Cello

Pf.

Handwritten musical score for the second system, featuring a piano (Pf.) part and a cello (Cello) part. The piano part is in 3/4 time and the cello part is in 4/4 time. The key signature is one sharp (F#). The piano part includes a circled number 81 and a circled number 21. The cello part includes a circled number 81. The piano part has a dynamic marking of *pp* and a tempo marking of *Estatico*. The cello part has a dynamic marking of *pp* and a tempo marking of *Estatico*. There are also markings for *Loco* and *A Tempo*.

Cello

Pf.

Handwritten musical score for the third system, featuring a piano (Pf.) part and a cello (Cello) part. The piano part is in 3/4 time and the cello part is in 4/4 time. The key signature is one sharp (F#). The piano part includes a circled number 81 and a circled number 21. The cello part includes a circled number 81. The piano part has a dynamic marking of *pp* and a tempo marking of *Estatico*. The cello part has a dynamic marking of *pp* and a tempo marking of *Estatico*. There are also markings for *Loco* and *A Tempo*.

Cello

Pf.

Handwritten musical score for the fourth system, featuring a piano (Pf.) part and a cello (Cello) part. The piano part is in 3/4 time and the cello part is in 4/4 time. The key signature is one sharp (F#). The piano part includes a circled number 31. The cello part includes a circled number 31. The piano part has a dynamic marking of *pp* and a tempo marking of *Estatico*. The cello part has a dynamic marking of *pp* and a tempo marking of *Estatico*. There are also markings for *Loco* and *A Tempo*.

mp cantabile

Alto

Pf.

Poco Più Mosso (♩ = 56)

Alto

Pf.

(41)

Alto

f sub.

Pf.

(51)

Alto

f

Patetico (♩ = 66)

mf

simile

Pf.

Handwritten musical score for Cello and Piano (Pf.). The score is divided into three systems, each with Cello and Piano parts.

System 1:

- Cello:** Starts with a melodic line, marked *ff* (fortissimo). Includes a circled measure number (61) and a *molto* marking.
- Pf.:** Accompanying piano part, marked *f* (forte). Includes a circled measure number (61) and a *molto* marking.

System 2:

- Cello:** Features a melodic line with a *pp* (pianissimo) marking and a circled measure number (151).
- Pf.:** Accompanying piano part, marked *pp*. Includes a circled measure number (151).

System 3:

- Cello:** Features a melodic line with a *pp* marking and a circled measure number (71).
- Pf.:** Accompanying piano part, marked *pp*. Includes a circled measure number (81).

Handwritten Notes:

- Lontano - Tempo I* (marked above the piano part in System 2).
- 1-x-201* (written vertically next to the piano part in System 3).
- Suban V. Licht* (written vertically next to the piano part in System 3).

Page Number: - 3 -

Durata: ~7'

Largo

poi rall...

A Tempo

The Blue Ciaccona

Suban Niche/116/149

Handwritten musical score for Cello and Piano, titled "The Blue Ciaccona". The score is written in 2/2 time and includes various musical notations, dynamics, and performance instructions.

Instrumentation: Cello (Cello), Piano (Piano).

Tempo and Dynamics: The score begins with "Largo" and "A Tempo". Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), *mp* (mezzo-piano), *f* (forte), and *pp cantabile*.

Performance Instructions: *legatissimo*, *ritmico, implacabile*, *secco*, *sim.*, *ben vibrato*.

Key Features:

- The score is written in 2/2 time.
- It includes various musical notations such as notes, rests, and accidentals.
- There are several measures marked with circled numbers (e.g., 11, 21, 31).
- The score includes a section marked "secco" and "sim." (simile).
- The score ends with a key signature change to one sharp (F#) and a final measure marked "1-".

Handwritten musical score with multiple systems of staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- mp (sempre ben vibr.)*
- p. a p.*
- anim. e cresc.*
- p poco a poco animando e cresc.*
- (d=70) sempre poco a poco animando e cresc.*
- (sempre anim. e cresc.)*
- mp*
- secco*
- (d=90)*
- sub. rall.*
- sf drammatico, ben sostenuto*
- Deciso (d=74)*
- mf*
- f ben marcato*
- poco a poco precipitando e crescendo*
- (71)*
- ben ff sempre sost.*
- (d=90) sub. rall.*
- Appassionato (d=62)*
- ben ff*
- marc. (vari Campana)*

118/149

Handwritten musical score for a piano piece, featuring multiple systems of staves with notes, rests, and performance markings. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *ff*, *mf*, *mp*, *f*, and *ff*. Performance instructions include *poco a poco decrescendo*, *molto cantabile*, *Adagio (d ~ 54)*, *poco rall.*, *secco*, *poco a poco animando e cresc.*, and *Andante (d ~ 66)*. The score is marked with measure numbers 81, 91, 101, and 111. The notation includes complex rhythmic patterns, triplets, and slurs, indicating a technically demanding piece.

poco rall. -- A Tempo (D N 66)

Handwritten musical score for a piece titled "poco rall. -- A Tempo (D N 66)". The score is written on ten staves, alternating between bass and treble clefs. It features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as "molto", "sffz", "mp", "p", "f", "espressivo", and "lento". Measure numbers 121, 131, and 141 are indicated. The notation includes many accidentals and slurs, suggesting a highly technical and expressive piece.

CelloThe Blue Ciaccona

Sulman Nichipor

poco rall..... A Tempo

9

15

22

28

35

41

47

51

56

61

67

73

79

p.p.p.

anim.

poco rall.

ben sost.

drammatico

Appassionato

sfz

Handwritten musical notation on a page numbered 122/149. The notation is written on a single staff, with measures numbered 86, 95, 101, 107, 112, 117, and 123. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (e.g., f , p). The notation is written in a style that suggests it is a student exercise or a draft score.

Seven empty musical staves, each consisting of five lines, arranged vertically below the handwritten notation.

INVOCATIO

for Solo Flute

Serban NICHIFOR

Misterioso, sempre Rubato

Musical score for **INVOCATIO** for Solo Flute by Serban NICHIFOR. The score is in 3/8 time and consists of 46 measures. It features various dynamics (*p*, *mp*, *mf*, *f*, *pp*, *f₃*, *p*) and tempo markings (*Misterioso, sempre Rubato*; *Sub. Più Animato*; *Molto Rubato*; *Tempo I*; *Quasi Senza Tempo*; *Sub. Scorrevole e Dolce*). The key signature has two sharps (F# and C#).

Measures 1-17: *Misterioso, sempre Rubato*. Dynamics: *p*, *mp*, *mf*, *p*.

Measures 18-23: *Sub. Più Animato*. Tempo markings: *♩ = 40*, *♩ = 60*. Dynamics: *pp*, *pp*, *f*, *mf*.

Measures 24-28: *Molto Rubato*. Dynamics: *pp*, *f*, *mf*, *mp*.

Measures 29-33: *Tempo I*. Dynamics: *f₃*.

Measures 34-40: *Quasi Senza Tempo*. Dynamics: *f₃*, *p*.

Measures 41-46: *Sub. Scorrevole e Dolce*. Tempo marking: *♩ = 63*. Dynamics: *p*.

45 *mp*

49

53 *mp* *mp*

57 *poco a poco rit.* *p*

61 *Tempo I* *sempre rit.* *Molto Rubato e Lento*
pp *p* *mp* *pp* *ppp*

66 *pp*

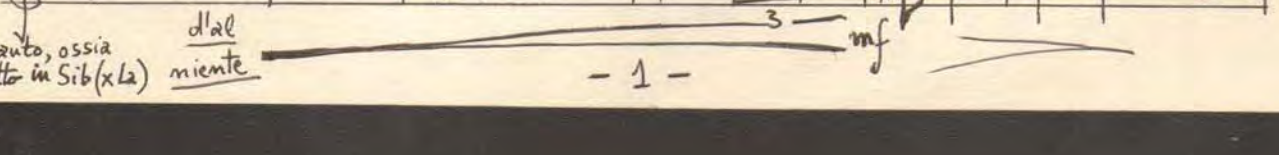
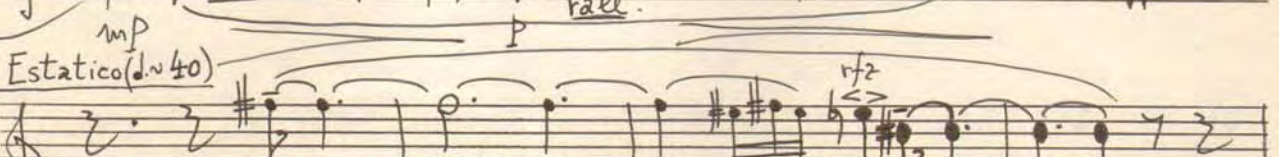
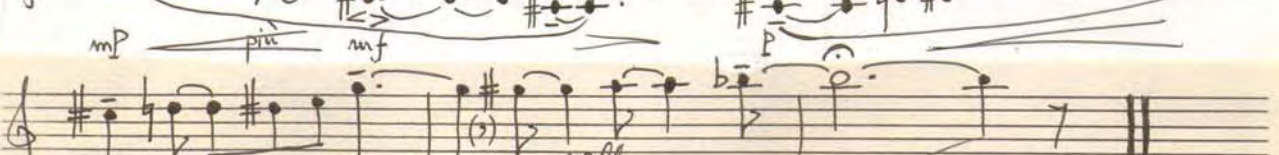
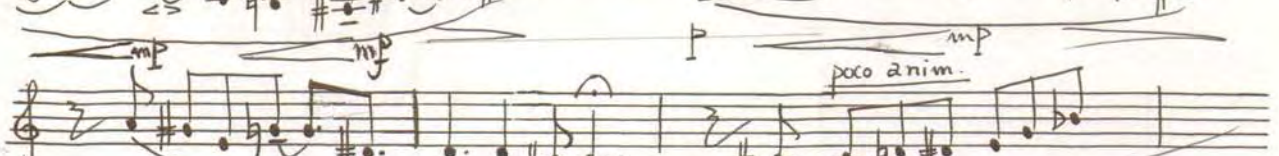
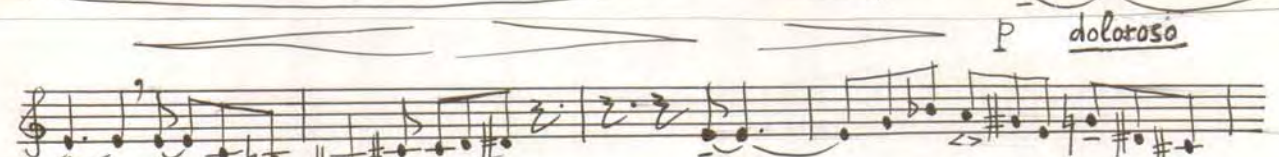
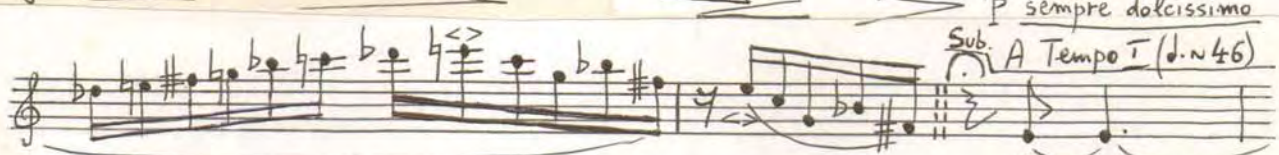
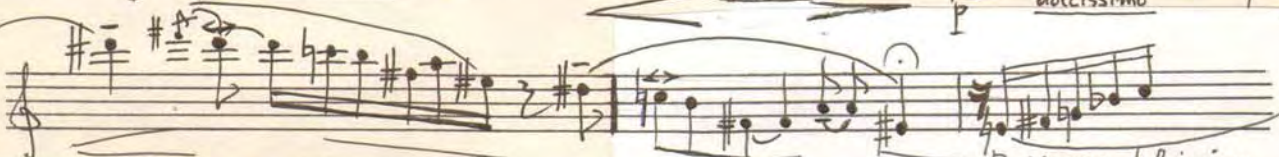
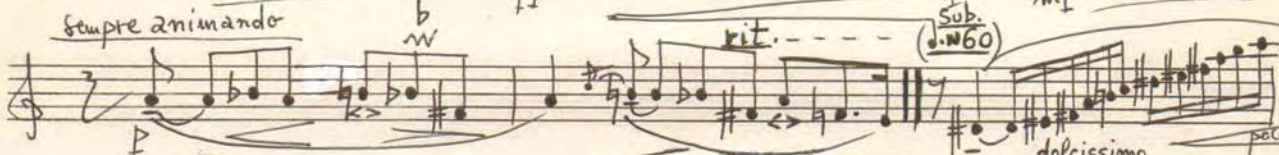
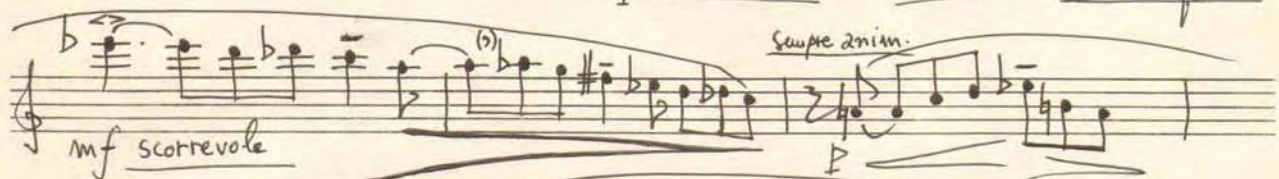
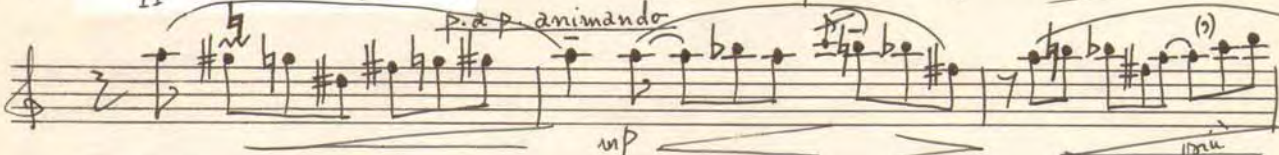
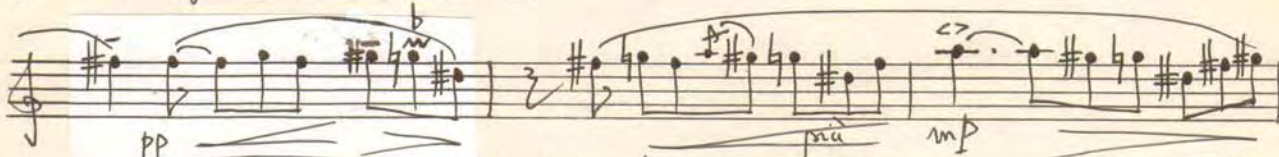
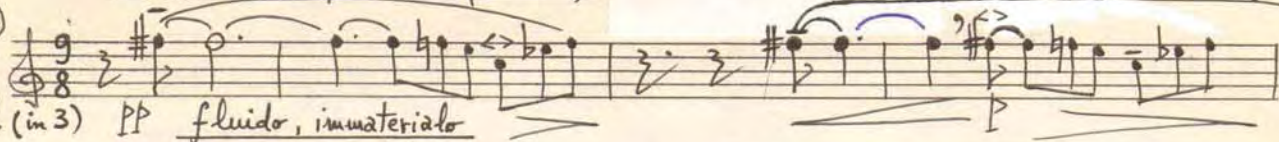
Detailed description: This is a musical score for a piano piece, spanning measures 45 to 66. The music is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked as 'Tempo I' at measure 61. The dynamics range from *ppp* (pianississimo) to *mp* (mezzo-piano). The score includes various musical notations such as slurs, ties, and accents. The tempo changes from 'Tempo I' to 'Molto Rubato e Lento' at measure 61. The piece concludes with a double bar line at measure 66.

Misterioso, sempre rubato (d.n 46)

INVOCATIO

Serban Nichifor

Sax. *)
Alto
(in Sib)



*) ossia Flauto, ossia Clarinetto in Sib (x La) niente

Serban NichiFOR

PASSACAGLIA FOR EVERLema:"Et septimus angelus tuba cecinit..."

(Apocalypsis Ioannis 11, 15)

ESECUTORI

- 2 Flauti
- 2 Oboi
- 2 Clarinetti in Si b
- 2 Fagotti
- 4 Corni in Fa
- 2 Trombe
- 3 Tromboni
- 1 Tuba
- Arpa

→ Modulo Autonomo (Fiati + Arpa)
(p.4, Appendix A)

- Percussione → Modulo Autonomo (p.5, Appendix B)
- Celesta
- Pianoforte
- Archi

DURATA: cca 8'50"

APPENDIX A

MODULI AUTONOMI-FIATI ED ARPA

(I - VII)

Moduli Autonomi:

Handwritten musical score for Appendix A, titled "MODULI AUTONOMI-FIATI ED ARPA (I - VII)". The score is organized into seven measures (I to VII) and includes parts for various instruments and the Arpa (Harp).

Measures:

- I (1^a)**
- II (1^a)**
- III (1^a)**
- IV (1^a)**
- V (1^a)**
- VI (3^a) - MAESTOSO (♩ = 90)**
- VII (8^a) - GRANDIOSO (♩ = 120)**

Instruments and Parts:

- Flauti** (Flutes): 1 and 2 staves.
- Oboi** (Oboes): 1 and 2 staves.
- Clarineti in Sib** (Clarinets in B-flat): 1 and 2 staves.
- Fagotti** (Bassoons): 1 and 2 staves.
- Corni in Fa** (Horns in F): 1, 2, 3, and 4 staves.
- Trombe in Do** (Trumpets in C): 1 and 2 staves.
- Tromboni** (Trombones): 1, 2, and 3 staves.
- Tuba** (Tuba): 1 staff.
- Arpa** (Harp): 1 staff.

Performance Instructions and Markings:

- Flauti, Oboi, Clarineti in Sib, Fagotti:** "molte volte" (many times) and "presto" markings are present in measures VI and VII.
- VI (3^a) - MAESTOSO (♩ = 90):** The tempo is marked "MAESTOSO" with a metronome marking of 90. The key signature changes to one flat (B-flat major/A minor).
- VII (8^a) - GRANDIOSO (♩ = 120):** The tempo is marked "GRANDIOSO" with a metronome marking of 120. The key signature changes to two flats (B-flat major/A minor).
- Arpa:** The harp part is marked "gliss" (glissando) in measure VII.


The score is written on a grand staff with multiple systems. The bottom of the page shows the page number "- 4 -".


Percussione Solo

MODULO autonomo

(~6112")

● = bacchette dure

 = bacchette morbide

 = spazzole

LEGNO

[- 1 Pietra (ossia 1 T.Ml.)

- 2 Temple Blocks

- 2 Wood Blocks

PELLE

[- 2 Bongos

- 2 Tom-toms

- Gran cassa (ossia Timpano)

METALLO

[- Triangolo

- 3 Piatti

[- Tam-ta

 $+V_{ox}(\text{ad lib})$

(START)

Vox (ad lib)

Legno 

Pelle 三

1000+

(START) *Allegro giusto (ca 120)*

Vox (ad lib) 2. HALT -

Legno 2. HALT -

Pelle 2. HALT -

Metalli 2. HALT -

G.P. G.P.

d'al niente *molto* *sffz* *d'al niente* *molto* *sffz*

Handwritten musical score for "L'Espresso" by Luciano Berio. The score is written on ten staves, alternating between piano (P), mezzo (M), and maracas (M) parts. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *ppp* (pianissimo) to *ff* (fortissimo), with instructions like *molto*, *sfz*, *ff*, *sub. ppp*, *sub. pp*, and *poss.*. Performance instructions include *d'al niente*, *molto sfz*, *ff furioso, poco a poco crescendo*, *(sempre crescendo)*, *ff giocoso*, *sub. pp ritmico*, and *poco a poco crescendo*. The score is marked with measure numbers 11, 21, 31, 41, 51, 61, and 71. The maracas part (M.) is indicated by a large 'I' in a box at the beginning of the eighth staff.

*) Les interventions vocales sont facultatives.

Handwritten musical score for a piece, likely a piano or organ work, featuring multiple staves and measures. The score includes various dynamics and performance instructions:

- Measures 81-90:** M. part, *ff giocosa*, *sub. mp*, *molto*.
- Measures 91-100:** M. part, *sfz* (l.v.), *sub. pp*.
- Measures 101-110:** M. part, *sub. ff*.
- Measures 111-120:** M. part, *sub. p*, *ritmico*.
- Measures 121-130:** L. part, *sub. p*, *ritmico*.
- Measures 131-140:** L. part, *G.P.*.
- Measures 141-150:** L. part, *G.P.*.
- Measures 151-160:** L. part, *G.P.*.
- Measures 161-170:** L. part, *G.P.*.
- Measures 171-180:** L. part, *G.P.*, *Pritmico*.

The score is written in a single system with multiple staves, and the measures are numbered in circles. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The performance instructions include *giocosa*, *molto*, *sfz*, *sub. pp*, *sub. ff*, *sub. p*, *ritmico*, and *G.P.* (Grave/Pedale).

Handwritten musical score for Percussion (P.) and Mallets (M.). The score is divided into systems, each containing staves for P. and M. The measures are numbered in circles: 181, 191, 201, 211, 221, 231, and 241.

Key markings and instructions include:

- sempre P ritmico* (always P. rhythmic)
- (l.v.)* (lento)
- G.P.* (Grave)
- pp eco* (pianissimo echo)
- poco a poco perdendosi* (gradually fading)

The score shows complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings and performance instructions.

(251) IV

L.

P.

M.
sub. ff ben marcata
perdendosi l.v.

(261)

L.

P.

(271)

L.

P.

L.

P.

M.

(281) poco a poco affrettando

L.

P.

M.

(sempre affrettando)

(291)

L.

P.

M.

(sempre affrettando)

(301)

L.

P.

M.

Sub. Grave (♩ = 60) poco a poco accelerando

molto

Deciso

(♩ = 120)

L.

P.

M.
d'al niente
possibile
ff
G.P. (secco)

Vox (ad lib.)

Ω

(STOP)

(♩ = 120)

Violoncelle

Durée: ~ 3'

En hommage au Maître RADU ALDULESCU

PETITE VALSE

Serban Nichifor

Lontano, Con Grazia

pour violoncelle et piano

(♩ ~ 102)

Handwritten musical score for a piece titled "Sonata in G major, Op. 10, No. 1" by Frédéric Chopin. The score is written for a single melodic line on a grand staff (treble and bass clefs). The tempo and mood markings are: *Andante* (♩ = 102), *lento*, *liscio*, *Allegro* (♩ = 144), *Vivace* (♩ = 70), and *Pyrrazioso*. The score includes various dynamic markings such as *ppp*, *pp*, *p*, *mp*, *f*, and *ff*, as well as articulation marks like accents and slurs. The piece is divided into sections, with measures numbered 11, 21, 31, 41, and 51. The final section is marked *Pyrrazioso* and ends with a double bar line.

Handwritten musical score, likely for a violin or piano solo. The score is written on ten staves. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include:

- Measure 61:** Circled measure number.
- Measure 71:** Circled measure number, with "A Tempo" written above.
- Measure 81:** Circled measure number, with "piu rit." written above.
- Measure 91:** Circled measure number.
- Measure 101:** Circled measure number.
- Measure 121:** Circled measure number.

Dynamic markings and performance instructions include:

- mp* (mezzo-piano)
- poco rit.* (poco ritardando)
- A Tempo*
- piu rit.* (piu ritardando)
- molto*
- ff* (fortissimo)
- Molto Rubato* (Molto Rubato) with a tempo marking of $\text{♩} = 60$
- Sub. Presto* (Subito Presto) with a tempo marking of $\text{♩} = 80$
- Pizz.* (Pizzicato)
- vibrato*
- pendendosi* (diminuendo)

Durée: ~ 3'

En hommage au Maître RADU ALDULESCU

Petite Valse

Serban Nichifor

Lontano, Con Grazia pour Violoncelle et Piano

(♩ ~ 102)

Violoncelle

Piano

PPP Lontano

poco

pp

(8↑)

(8↑)

PPP Liscio

poco

(8↑)

(8↑)

(11)

poco rit.

P (sul Re)

A Tempo (♩ ~ 102)

P dolce e semplice (sul Re)

poco

sempre pp dolce

poco

poco a poco accelerando - - - - -

Vlc. *mp* *P*

P. *P* *pp*

(sempre accelerando) *Allegro (♩ 144)*

mp *mf* *poco* *poco 2/2*

P dolce

pp *mp* *P* *pp*

poco

Handwritten musical score for Violin (Vlc.) and Piano (P.).

Section 1: *Vivace* (♩ = 70). Measures 41-50. Includes markings: *poco f/z*, *mp*, *P grazioso*, and *pp*.

Section 2: Measures 51-60. Includes marking: *mp*.

Section 3: Measures 61-70. Includes marking: *p*.

Section 4: Measures 71-80. Includes markings: *poco rit.*, *mf*, *molto*, *A Tempo*, *P grazioso*, and *pp*.

Section 5: Measures 81-90. Includes marking: *mp*.

Measure numbers 41, 51, 61, and 71 are circled in the original score.

Vlc. *mp* *più*

P. *P*

più rit. *A Tempo*

mf *rfz* *mp* *p*

(81)

mp *p* *pp*

mp *pp sempre*

(91)

mp

Vlc. *mf*
 P.
 (101)
 poco a poco rit. (d.n. 120) molto rall.
 f molto ff appassionata rffz molto
 (111) f
 Molto Rubato (d.n. 60) Sub. Presto - sempre leggiero e scorrevole
 (in 1) (d.n. 80)
 mp > pp dolce < poco p > pp < p > pp < p >
 p.p. < >

Handwritten musical score for Violoncello (Vlc.) and Piano (P.). The Vlc. part features a melodic line with dynamics like *pp*, *p*, and *Pizz.* (pizzicato). The P. part includes chords and single notes with dynamics like *p*, *secca*, and *ppp*. There are handwritten annotations like *vibrato perdendosi* and *secca*.

Suban Nichols
Boucaut, 15-16 - IV - 2001
- Pâques -

[A] Allegretto (♩ 104)

Vita Brevis

Serban Nichifor

William Carlos Williams, "The Orchestra"
and repeat again...
repeat the theme. Repeat
"It is a principle of music to
Motto:

Violino ① ① (Pizz.) ② ② ③ ③ ④ ④

V-cello ① ① (Pizz.) ② ② ③ ③ ④ ④

Pianoforte ① ① (Pizz.) ② ② ③ ③ ④ ④

Vln. ⑤ ⑤ ⑥ ⑥ ⑦ ⑦

Vlc. ⑤ ⑤ ⑥ ⑥ ⑦ ⑦

Pf. ⑤ ⑤ ⑥ ⑥ ⑦ ⑦

Vln. ⑧ ⑧ ⑨ ⑨ ⑩ ⑩

Vlc. ⑧ ⑧ ⑨ ⑨ ⑩ ⑩

Pf. ⑧ ⑧ ⑨ ⑨ ⑩ ⑩

Vln. ⑪ ⑪ ⑫ ⑫ ⑬ ⑬

Vlc. ⑪ ⑪ ⑫ ⑫ ⑬ ⑬

Pf. ⑪ ⑪ ⑫ ⑫ ⑬ ⑬

Allegro (♩ 130) - 1-

Handwritten musical score for a symphony, measures 13 to 24. The score is written for Violins (Vln.), Violas (Vlc.), Piano (Pf.), and Percussion (Perc.).

Measures 13-14: Vln. and Vlc. parts. Measure 13 includes a Percussion part with a snare drum roll. Measure 14 includes a Percussion part with a snare drum roll. Measure 15: Vln. and Vlc. parts. Measure 16: Vln. and Vlc. parts. Measure 17: Vln. and Vlc. parts. Measure 18: Vln. and Vlc. parts. Measure 19: Vln. and Vlc. parts. Measure 20: Vln. and Vlc. parts. Measure 21: Vln. and Vlc. parts. Measure 22: Vln. and Vlc. parts. Measure 23: Vln. and Vlc. parts. Measure 24: Vln. and Vlc. parts.

Handwritten annotations and markings include:

- Measure 13: *Perc.* (Percussion)
- Measure 14: *Perc.* (Percussion)
- Measure 15: *Segue (x2)*
- Measure 16: *Segue (x2)*
- Measure 17: *Segue (x2)*
- Measure 18: *Segue (x2)*
- Measure 19: *Segue (x2)*
- Measure 20: *Segue (x2)*
- Measure 21: *Segue (x2)*
- Measure 22: *Segue (x2)*
- Measure 23: *Segue (x2)*
- Measure 24: *Segue (x2)*

Other markings include *molto acc.*, *pp*, *pp sub. immateriale*, *Vivace (dub/dub)*, *Segue (x3)*, *Segue (x4)*, and *Segue (x5)*.

This page contains a handwritten musical score for a piano and woodwind ensemble. The score is written on multiple staves, with measures numbered 25 through 37. The instruments are labeled as Vln. (Violin), Vlc. (Viola), and Pf. (Piano). The music features complex notation, including triplets, slurs, and dynamic markings such as *sempre acc.* (sempre accento). A section of the score is marked with a box and the word "Practice". The page is numbered 147/149 in the top right corner.

Handwritten musical score for a piano and woodwind ensemble. The score is written on multiple staves, with measures numbered 25 through 37. The instruments are labeled as Vln. (Violin), Vlc. (Viola), and Pf. (Piano). The music features complex notation, including triplets, slurs, and dynamic markings such as *sempre acc.* (sempre accento). A section of the score is marked with a box and the word "Practice". The page is numbered 147/149 in the top right corner.

Handwritten musical score for "The Fire of Love" by John Williams. The score is written on multiple staves, including piano parts and orchestral parts. It includes various musical notations such as notes, rests, dynamics (f, mf, ff), and performance instructions like "Vivace (dn160)" and "sempre acc.". The score is numbered with measures 1 through 18.